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Vol. 7 - #2 - Issue 38 - February/March 2011

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COVER DESIGN by **Dirty Donny**

Writers - E.S. Day, Erik Lindholm, Pauly Hardcore, Ryan Dyer, Chuck Wurley, Les Wiseman, Ira Hunter, Denis Maile, Ryan Coke, Dyerbolique, Uncle Anus, Jake Jackoff, LOLO, David Warren, Ricky Jak, StEvil, Dustin Jak, Chris "Super-Terrorizer" Finch, David Barnes, Brad Reckless, Gerald the Happy and Abstinent Police Clown, David Prodan, Krissi Steele, Jef Tek, Emily Kendy, Demonika, Pamela Porosky, Shawn Central, Sarah Graves, Ty Stranglehold, PeeStain Elliot, Kristopher Murder, Lacey Morris, Jimmy Miller, Jen Warnock, Jelena Petkovic, Julia Totino, Lexi Fatale, Miss Gory Rae, Paul Merkl, David Warren, Kyle Harcott, The Dirty D, Markus Jak, Jeff Valentine, Kristim Semchuck, Julia Totino, Laceration Lacey, Brenin Barrow, Jonathan Cey, Mr Hell, Dustin Blumhagen, The Gimp, Ryan Primrose, Kevin Schooley, Allison Drinnan, Ed Sum, Ryan Holmes, Danny Kresnyak, Schritty Man, Charles Lee Ray, Ryan Holmes, Mr Plow, Chops Pabish, Allison Drinnan, Austin Simpson, Hadyn Domstad, Tormaigh Van Slyke, Chris Finch, Heather Fumeaux, Robin "Rotten truth" Thompson, Daniel And, Charley Justice, Rod Rookers, James Krause, Leaura Hunt, Chris Walter, Myles Malloy, Charley Justice, Rose Morris, Andrew Clark, Derek Brownbridge, DJ Alperovitz, Rod Rooker, Sarah Kitteringham, Sarah Hissett, Mike Allen, Julia Ghoulia, Chops Pabish,

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Horoscope - David Zunker - www.mysticmountainlodge.com
Crossword - Dan Scum

Transcription – Crystal Walts, Erik Lindholm, Pauly Hardcore, Krissi-Steele, Alli Pickard, Chuck Wurley,
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Co-Published by Ira Hunter and Willy Jak
Absolute Underground
PO Box 48076, Victoria, BC V8Z 7H5
info@absoluteunderground.ca
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TABLE OF CONTENTS

VICTORIA'S LOCALS ONLY - NORTHERN	PAGE 4
VANCOUVER VENGEANCE - APOCALYPSE SUNRISE - ANION	PAGE 5
CALGARY CARNAGE - BREATHE KNIVES	PAGE 6
ABSOLUTE VALKYRIES - LISA SINNER	PAGE 7
ABSOLUTE METAL - CAULDRON	PAGE 9
SHR-EDMONTON - INTENSIVES.....	PAGE 11
WRETCHED WINNIPEG - PROPHET	PAGE 12
SODOM - INTERVIEW WITH TOM ANGELRIPPER	PAGE 14
NEURAXIS.....	PAGE 15
TORONTO TRASH - END PROGRAM	PAGE 17
HARDCORE ALLEY - EVERYONE EVERYWHERE	PAGE 18
TOXIC TOAST - DAVID HILLYARD AND THE ROCKSTEADY 7	PAGE 19
ELECTRIC WIZARD	PAGE 20
ARTIST PROFILE - DIRTY DONNY	PAGES 22-23
MOTORHEAD - INTERVIEW WITH MIKKEY DEE	PAGE 24
ONE MAN STAR WARS - INTERVIEW WITH CHARLES ROSS.....	PAGE 25
BOOK REVIEWS.....	PAGE 26
MATT FREEMAN - TALES OF THE DEVIL	PAGE 27
DVD REVIEWS	PAGE 28
PORNO GRIND: AN ORAL HISTORY	PAGE 30
BUSINESS PROFILE - NEPTOON RECORDS.....	PAGE 31
ROGER MIRET AND THE DISASTERS.....	PAGE 33
CAR BOMB	PAGE 34
ABSOLUTE HORROR - ANDREY ISKANOV.....	PAGE 35
INK SLINGERS - WISE GUYS TATTOO - MUNKASPENI	PAGE 36
IWW- INDUSTRIAL WORKERS OF THE WORLD - STARBUCKS UNION	PAGE 37
ALBUM REVIEWS	PAGE 39
LIVE REVIEWS.....	PAGE 40
HOROSCOPES - 13TH ASTROLOGY SIGN IS BULLSHIT	PAGE 41
CROSSWORD - COMIX - METAL N' BUDZ - SEX COLUMN XXX	PAGE 42

NEXT ISSUE

AGENT ORANGE, JAG PANZER, LAZARUS AD
RAW NERVES, DEATH CRISIS, ARMORED SAINT,
OV HELL, OVERKILL, GOD DETHRONED, HOLY GRAIL.

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FLAMES
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“Vocalists are over-rated”

Interview with: Kevin Smart – Bassist / John Macdonald – Guitarist / Dax Grindler – Drums
By: Pauly Hardcore
Photo: Bubba Hamilton

www.myspace.com/towardsthesore

The first time I caught Northern play was in a house show. There were a handful of us standing in a living room, being entranced by the heavy atmosphere this trio presents, without vocals. There isn't much need for them, when the music tells the story, and in the case of Victoria's Northern, it tells a tale of majesty and a simpler time, when harmony and melody we're allowed to co-exist with intense shredding and technical double time drumbeats and fills. The boys have come a long way from playing to a handful of people in a cramped living room. Coming off a much more than sold out show opening for Wolves in the Throne Room and on the back of a stellar premiere CD – there's talk of a full length by end of 2011 and they're sure to be lighting up a stage near you again in no time.

Absolute Underground: Who is Northern, how & when did you originate?

Kevin Smart: Northern is me, John and Dax, we got together after I bugged John to move here from Calgary for more than a year straight. John McDonald: I moved to Victoria, I had some songs, we played some songs. Northern was born.

AU: Where did the name come from?

KS: It had something to do with an email address I think.

JM: I recorded some random songs and put them on the myspace. Then we just used that name.

AU: At what point did you decide vocalists are over-rated?

JM: Two years before this band started.

AU: You just released your first album, who did it and what was the writing/recording process like?

KS: I recorded the tracks and we sent them to Johns brother in Calgary who made them not suck. He probably replayed all my parts. The writing process thus far has generally been John writing a bunch of riffs and us taking credit for them.



AU: You just opened up for vets Wolves in the Throne Room, how was that experience and thoughts on the show?

KS: I liked it.

DG: Loud and awesome....

JM: More lamps.

AU: What influences you, and drives you to create this intricate style of metal?

KS: Neurosis and weed.

DG: The songs that John writes.

JM: I just play what I think is sweet.

AU: Which neurosis album is your favourite and what would you do to see them live?

KS: I don't have a certain album I play more than any other really. I have certain songs that make me freak out/sit in a corner by myself, like water is not enough or stones from the sky. John would probably be able to write an essay from this question alone. Also, I'd slap my momma to see those guys live.

AU: When you're playing, you all almost seem to operate on a different plane of existence - is this accurate? are you transformed to an alternate reality on stage? Like, whoah man, heavy...

KS: When I play live i tend to be off in my own little world. I'm not really thinking of anything other than the song that we're playing. I mean.... space aliens in my braaaaaainss. man.

AU: Who does the artwork for the band, and where did the idea for the album art come from?

KS: Erin Hodgson did the artwork for this album. We all like sea monsters and such so we just had her go nuts on some crazy tentacled beast. I think it turned out awesome!

AU: It's getting harder to play shows in Victoria, the venue crisis is at an all-time high, share with the good folks out there what you aim to do about it

KS: I am part of a group in town trying to start up an all ages Venue to help the scene flourish and grow. Give us your monies and help us get started! <http://vihc.net/donate.html> Email us, the venue initiative at venue.vihc@gmail.com with any questions you may have.

VICTORIAS LOCALS ONLY

AU: Whats bubbling by way of upcoming shows or new recordings?

KS:We are in the middle of writing a new album right now, with any luck we are going to release it before the end of the year. We haven't put much effort into booking new shows while we write.

JM: Hopefully when the weather gets less shitty we'll get over to Vancouver and the mainland.

AU: Europe is widely regarded as the home of metal, any plans to go there?



KS: None at the moment, if someone wants to bring us all over, I'm sure we won't say no!

JM: Word, pay for our shit.

AU: I recently read a review that called your bass playing "delicate" that made me chuckle... you?

KS: We all just had a laugh again in fact.

AU: Best & worst things about being on an island and playing in a band?

KS: The island is better than everything. Except for ferry fees.

JM: Best part, you get to know everybody.

DG: Worst part, loading gear in the rain.

AU: Famous last words

KS: Should there be last words from a band with no lyrics?

JM: Try to think of something.

DG: No words, delay and reverb.

AU: Well played, sirs.

VI.13

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APOCALYPSE SUNRISES ON ANION

By Denis Maile

Johnny Matter has been a mainstay in the Vancouver local music scene for a long time now. Other than being one of its biggest supporters, he has fronted numerous hardcore and metal bands. Now in one of his most powerful bands to date (Anion) Johnny is working towards having his own label, production company and even joining up with a new project. His label/production company Apocalypse Sunrise is responsible for promoting countless local shows including December Fest, as well as the debut Anion 7 inch, and a Compilation Cassette Tape (yes, cassette tape) featuring some great Canadian hardcore and metal bands. Phew, it's hard to keep up with this guy.

AU: You've been involved with the Vancouver music scene for a long time, give me some highs and lows from your time spent in the scene.

Johnny: I can't think of any lows, I love doing this! As for the highs, playing along side talented musicians and good friends, touring, meeting

new people, and making new friends throughout the years.

AU: What finally made you want to start a record label?

Johnny: I've always been into scouting out new music and hanging out in record stores and hitting up shows every weekend. I'm really just a big music fan and wanted to help out where I could.

AU: What is Apocalypse Sunrise's mission statement?

Johnny: To release thought provoking, independent artists and to give them a vessel for their musical and artistic endeavors. We press limited edition cassettes and vinyl with upload cards inserted in them. We also employ visual artists and photographers for artwork on these projects.

AU: The first December Fest took place in 2009 @ Pat's Pub, and the next year you had the giant Rickshaw Theatre hosting it. How did it get so big so fast?

Johnny: I have the bands to thank for that mostly. I hand picked each lineup for both fests and I guess it just so happens a lot of other people dig

the same bands I do.

AU: Rumor has it you have just joined up with The Villain Avian Symphony. How did this come about?

Johnny: After putting The Villain Avian Symphony on the 2010 Apocalypse Sunrise Cassette compilation, Denyss Mc Knight the vocalist, asked me if I'd like to do back up vocals for the featured track, which I did. Then I booked their first show at December Fest and they asked me if I'd do the track live with them. It was an amazing performance and from that Denyss asked me if I would join the band full time as a second vocalist. Currently we are writing together and plan on unleashing our madness in the spring.

AU: Are you going to try talking them into changing the band name to something easier to say?

Johnny: There is nothing easy and simple about us, so the name suits our music. If people have a hard time saying our name they can always just abbreviate it and call us V.A.S.

AU: Anion is your latest band, what is this project all about?

Johnny: We are a noiserock/punkrock/sludgecore band playing what we want and how we want. We are loud. We are heavy. We are vicious. No scene points, no genre devotion, just a desire to create devastatingly heavy and angular music. Riff driven and intense, the music is hard to pin down but has an underlying foundation of noise rock with healthy doses of sludge and hardcore mixed in. No flash, no gimmicks, just fucking up your ears one show at a time.

AU: Your live performances have always been wild and crazy usually seeing you jump out into the fray of the crowd. What compels you to put on such an insane and involved live show?

Johnny: I just get right into the music and lose myself in it. I never premeditate what I'm going to do before hand. It really depends on the crowd how I respond sometimes. I really want to move people physically and emotionally and

VANCOUVER VENGEANCE

strike a nerve. Vancouver is a tough city to play for, especially bar shows, most people just stand around and try and look cool. I want to change that.

AU: Has this aspect of your performance got you into any trouble or left you with injuries?

Johnny: Nothing serious just a few sprains and cuts and bruises.

AU: You've been on the road for extended tours with ex-bands Mudlark and even all the way out to Ireland with Chosen. Do you have any horrifying or hilarious tour stories?

Johnny: Well there was that one dude at a house show in Saskatoon that wanted some girl to piss on his chest. He found a volunteer in the crowd too.

AU: As a huge supporter of local Vancouver music, what is the state of the scene right now?

Johnny: I think the local underground Vancouver scene is thriving quite well right now. There are many great talented bands coming out of this city as of late, and it's an exciting time with new underground venues opening up all the time. The cops can't even keep up with us. I'm glad to be apart of it.

AU: If you could get one message across to the scene what would it be?

Johnny: Don't be a scenester snob. Work together and unite as one. At the end of the day no matter what band you play in or what shows you put on everyone is working towards the same goal.

AU: Future plans for Apocalypse Sunrise?

Johnny: We're promoting some art show/gigs in March and April, we've got a Galgamex/Anion split 7" coming, and we'll be working on the 2011 Apocalypse Sunrise Canadian cassette compilation.

www.myspace.com/anionbc

www.myspace.com/thevillainaviansymphony

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Breathe Knives

By Allison Drinnan

Ever heard the phrase some of the hip kids use these days, “That’s gangsta”? If you haven’t here is a quick bit of quick definition for the street-lingo dis-inclined out there. That’s Gangsta: To pull off something impressive or bold without giving much regard to negative consequences that may occur as a result of these actions, also while upholding a certain level of swagger and prestige amongst peers and on lookers. Let me assure you boys and girls, if you attend a Breathe Knives show you will find yourself suddenly, without warning, uttering this phrase. Doing it their way and not giving a fuck what you think, these boys have taken live performance and boundaries of local music to the next level. With beams of white lights blasting in your face, burning your retinas and only silhouettes of three musicians violently shaking in front of you, Breathe Knives live show is something not to be missed. Lead vocalist Aaron Mayes is bizarre hybrid of angst ridden screaming youth and seasoned vocal perfection. Add two local infamous musicians ,guitarist/sequencer Cory Martins and Bassist Kieran McAuley, who have spent more years in successful local bands than Mayes has been alive, and you have a novel new-noise juggernaut on your hands . Perhaps one of the most hyped local metal/noise acts to come out of the local scene in a while, these boys are about as humble as they come, just don’t ask them about the drum machine.

AU: So to start off, why don’t you tell me a bit about how you guys got started as a band?
Cory Martins : Kieran (McAuley) and I were always going to do something like this. I just said I wanted to do something with a drum machine and it was gonna be gross and heavy and Kieran knew exactly what I wanted to do. All we were doing was talking about it so finally I wrote two songs and I said “Okay I have two songs written, drums written and everything. Come play bass.” Kieran’s not even a bass player, he’s a guitar player. He actually taught me everything I know about guitar. Which explains why the whole thing is so

shitty (laughs). Then we just started jamming. At first it was really ambient and heavy and super droney. Then we started just playing the two songs over and over again and then we started writing stuff, which isn’t easy with the drum machine.
AU: Can I ask why choose to use a drum machine?
Martins: Uhh..No not really (laughter)
Aaron Mayes (vocals): (laughs) Yeah. No you can’t ask that. Moving on!
Martins: Anyways I was in the middle of the first answer. It just started to turn into something that I really didn’t expect it to sound like. Not like my first vision. Kieran added more depth and a weird dynamic that I had never thought of before and it just started becoming grosser and fucking noisier and then we got Aaron and that added another level of shitty gross on top which was a completely welcomed like an old friend.
Mayes: I shit on their shit.
AU: So you’re pretty stoke on the results.
Martins: There’s no boundaries. It’s not “my band.” I do kind of initiate some of the song writing. Just initiate it . But I always text Kieran and I’m like “ I think I have an awesome riff but I need a bass line” That’s what changes everything too, I mean that’s the way it’s been going so far. Until we turn into like Stryper or something, where everything sounds the same, but it hasn’t been there yet.
McAuley: That’s the goal though to get to that Stryper level.
Mayes: That’s something I like is the level of communication. Cory makes the base of it and we form it together. I don’t feel like I’m playing in someone else’s band and I’m just showing up and singing.
AU: Would you ever include a drummer in the band?
Martins: Oh yeah. Absolutely. None of us have been opposed to it.
Mayes: We have a lot of people coming to us who want to drum. But usually they’re involved in other projects. We are super serious and we want

a lot of commitment to this band. We don’t want a guy who is in another band.
Martins: I called it right from the beginning. I said “ You know that as soon as we play a show we’re gonna get asshole drunk fucks saying they can play drums for us cause they think it’s missing from the band.” And I don’t think it’s missing, I think it adds a completely different element.
Aaron: I don’t think that when people come to see us they don’t feel that it’s not complete. It’s just a different kind of complete. We’re all ok with getting a drummer and making it that kind of complete, but I really enjoy the way the drum machine sounds mechanical. Cory putting his guitar against the amp and running it along the fret board and stuff. It’s an organic noise.
McAuley: I like the fact that the drummer is never drunk, or late.
Mayes: But then sometimes WE look like assholes.
Martins: Yeah I don’t want to talk about the drum machine anymore (laughs)
AU: I have seen you guys categorized as noise metal... new noise, but I don’t think I even really know what that means.
Cory: I don’t know either ‘cause I don’t even know if that is really even a sub genre. I know there is metalcore, noisecore and shit. I don’t know what “core” means. I know what Hardcore means. It’s an attitude. Like the Jersey Shore guys. Those guys are hardcore about GTL. Hardcore just got so diluted. Anytime anyone has a new idea they just throw core on it. It can’t just be something that’s different it has to have a fucking label on it.
AU: Your choice of lighting is something that stuck out to me visually in seeing Breathe Knives live.
Aaron: For me we’re assaulting your senses. We are assaulting your ears and your eyes.
Cory: It’s exactly that . It’s a senses assaulter. That’s the kind of band that I want to see. That’s the kind of band that gives me a boner. That fucking makes my ears bleed and our eyes.
Aaron: Hate us or love us people remember that we played.
Cory: I like people that hate us a little bit more. Cause it makes me want to put the lights right in their eyes and put their fucking ear drums inside of my amp and make them fucking really hate me.
AU: I have seen so many bands come up locally with a lot of hype surrounding them and press and normally it seems to be just hype. There has been a lot of hype and press surrounding you

CALGARY CARNAGE



guys....
Cory: I haven’t seen a lot of hype about us....
AU: I have seen you guys in categories like top 10 bands you must check out etc... Do you guys feel any pressure? I guess not if you haven’t even noticed it.
Cory: No (laughs)
McAuley: We didn’t know! (laughter)
Cory: It’s not an ego thing. But it kind of fuels the machine a little bit more and it makes me personally play harder and try to live up to it rather than just shluff something off cause “who cares about people like us anyways.”
AU: Tell me about the upcoming split.
Cory: We’re doing a split with this band Kataplexis and I think it’s gonna be a 10 inch that’s kind of what we’ve been leaning towards and we’re going to do a couple of new songs and we’re gonna cover a couple of each others songs which is gonna be pretty fucking dope cause we’re completely different.
Aaron: Right different sides of the spectrum in terms of music
McAuley: Kataplexis got the easy end of that stick though!
Cory: I’m scared to program the fucking drums let alone learn the guitar. ...

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by Ira "HornGoat" Hunter
Live photo by "Goat-boy" Dyer
Interview with Vocalist and Bassist Jason Decay
AU: What's goin' on over there?!
J: I've got a ham going
AU: A ham bone?
J: No not a bone. It's Thanksgiving in New York man
AU: Getting hammed! So you're partying in New York right now, but the band is from Toronto. How is the Toronto music scene these days?
J: It's great. People are always going out to shows in Toronto

AU: What was the band or album that made you want to start your own band?
J: Hard to narrow that down. AC/DC and Metallica. That's the first shit I heard that got me attracted to music. Faith No More pulled me in. Guns N Roses.
AU: Who is in Cauldron now, the same guys from Goat Horn?
J: No, no one besides me. The same guitar player we had since we started, and Chris Mustaine from Megadeth
AU: What's been the musical progression between the albums with Cauldron?
J: Goat Horn was going to do a fourth record and then we broke up. We took the half that I wrote

ABSOLUTE METAL

and made an EP.
AU: Do you still play Goat Horn songs live?
J: No, not that we don't know how to play them. We just want to play the new songs that we wrote together rather than the ones I wrote myself.

AU: Was there a big change in quality from the EP release to the newest album Burning Fortune?
J: It depends on how you want to look at it and what you wanna hear. I think Burning Fortune is straight to the point. A better version than what Chained to the Night was. We spent a lot less time on it. The new one is made to sound like a three piece band.
AU: Why are they saying it has a Scorpions influence? It's in the press release
J: Maybe because we're a fan of the production style of The Scorpions' Blackout. They made good songs and real sounding records. It's what we strive to be but don't know if we are
AU: You have any song that would be a metal anthem?
J: Metal? We have anthems. Young and Hungry, Chained Up in Chains, Miss You To Death.

AU: What's a crazy tour story you could share?
J: I don't remember them. The bus door opening, and a fully glazed ham falling out the door.
AU: How did you go about self producing to getting on a label?
J: We're on Earache now and they started emailing



us and asking if they could put out the record. It was a logical step.
AU: Any tour plans?
J: Maybe, we're going to Europe and going to do the full circuit. We did that Metal Fest. Austria, Germany and Hungary in a three day period. Nevermore and Death Angel. We seemed to be the only classic metal band on the festival but it seemed to work out.
AU: Who works on the album artwork?
J: The guy who did our last two, he's from London England. He just does it.
AU: What don't you want your mom to know?
J: About the album covers (laughs). No, she's pretty cool. Don't know about my dad though.
AU: Final words for Canadian metalheads?
J: Bonzai records, Voivod. Full ham.
www.cauldronmetal.com

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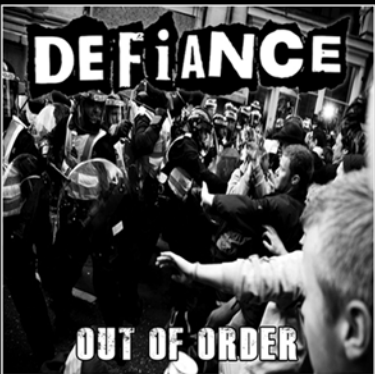
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but it would be great to see some more bands forming to keep things moving

AU: Tell us about a few of the best Intensives moments

Playing with the Varukers has to be at

the top of the list. We also had a great time at the Cobalt with Alternate Action, and any time we hit the studio is memorable.

AU: How is Edmonton for shows these days?

Shows seem to be picking up thanks to the support of the kids and subculture venues like DV8 and New City and any basement or hall willing to put up with us.

AU: Any recordings in the works?

We have a five song self titled 7" on the way and are hoping to have it available soon.

AU: Any thoughts on getting on a label?

That seems to be one of our biggest obstacles to overcome right now. We need help moving units and

booking some tours. Our main focus is getting the music to as many kids as possible.

AU: Have you done much touring outside of Edmonton?

B.C. and Alberta has been the extent of our

touring so far but were looking forward to seeing more of Canada and possibly the U.S. come summer.

AU: What do you guys think about the state of Punk Rock today, can it be saved?

We still bang our heads to records from years ago, and kids all over the world are still stumbling around with neon spikes, picking up guitars, and pricking their fingers with studs and pins. So were not worried. We can only hope that 30 years from now there's a turntable spinning Intensives vinyl as the soundtrack to some young punk's chaotic life.

SHR-EDMONTON

AU: Any last words?

If you want loud, original snotty punk with lyrics as vicious as they come then check us out. You can buy our vinyl at angryyoungandpoor.com and interpunk.com. For anything else Intensives visit us at myspace.com/intensives or contact us at intensives@hotmail.ca ith that

Lynden (vocals) Matt (Guitar)

Todd (Bass) Alex (Drums)

AU: When did you guys get started

In the summer of 2004

AU: What are a few of your biggest influences?

Glory Stompers, Systematics, Casualties, Disorder, Moderate Likvidation, Discharge, Defects, Motorhead, English Dogs, Varukers, Broken Bones and the Dead Boys.. Just to name a few.

AU: What have you released so far?

We released a split 7" with Panik Attak titled *Tear Resistant* on Longshot Music, recorded at Eat Shit and Die Studios in Edmonton, AB

AU: Edmonton still seems to have lots of punks but you guys are one of the only punk bands left. Whats the deal with that?

Edmonton's always had a strong underground punk scene with lots of devoted spiky punks





Absolute Underground:
Ronnie James Dio was a handsome man, eh?

Marty Lafreniere: Incorrect. The word is amazing. Handsome does not apply to rock. (Guitarist Ryan McElhoes missed this question, showing up soon afterwards looking extremely sketchy and disheveled)

AU: Long Live

'Putting the Stoner and Rock back in Stoner Rock'

Interview with Ryan McElhoes & Marty LaFreniere

By Charley Justice

<http://www.myspace.com/prophetrock>

Photo: Joey Senft

Digging for inspiration is easy when your mentor is Dio - he was a god among us who will live forever. A prophet of metal if there ever was. But enough about that prophet - there is a new Prophet on the scene - at least here in the 'Peg. Now forget about Dio (just for the duration of this article), there is more to this fresh faced mob of upstarts than another HRHM revival act (that was already done, for those who missed it, it was called 2010). Mixing influences old and new, Prophet has a sound that - although it cannot be depicted - cannot be denied. And will be heard. Prophet is new, Prophet are stoned, Prophet will nod to Dio, fight Axl Rose, and wake up Matt Pike. Absolute Underground recently caught up with the haphazard riff missionaries to unravel the myth...

Rock n Roll!

ML: And fuck the world?

Ryan McElhoes: We generally try not to refer to that song too much... it invites a lot of accusations. You know, of the "plagiarism" kind. Fucking kids.

AU: But isn't Rock n Roll Dead?

ML: Yeah, but what's cooler than a zombie?

RM: True, but we put on a hell of a show for a bunch of corpses.

AU: You guys are brand new! Like diapers fucking new!

ML: New, yes, but a band this awesome has been due for a long fucking time.

RM: I like to think our music represents a skillful meld of the late 60's classic blues-based rock sound with a heavy, scooped-out and fuzzed-out tone more reminiscent of today's doom and stoner scene. Yeah.... we basically just play led zeppelin riffs with dual rectifiers.

AU: Sum up Prophet year-one in 5 words or less.

RM: Get. High. Listen. To. Prophet.

ML: Hookers, blow, booze, weed, arenas.

AU: Year 2 - record? Tour?

RM: Both, in fact. We just wrapped up a round of recording and are currently in post-production. Hopefully this will give us something to support for a few smaller Canadian tours. It all depends on how our resident "bad ass" Christian Bohonos' mission to impregnate his wife goes. It's pretty fucking Rock n' Roll.

ML: Record is on way. Tour will shortly follow. Expect this pattern to repeat but get more intense every time.

AU: Is that debut full length really ever going to come out...

ML: When it does, you'll barely know what to do with yourself.

RM: Well it's been delayed because Sony BMG and Interscope are currently in a bidding war to release our album. Interscope offered us a better deal, but when Jimmy Lovine took us out on the town it was all ecstasy, heart-to-hearts, and some kind of dance music called "techtonique." We're more of a strippers and whiskey kind of band.

AU: I heard a big-budget producer changed all your songs to make them radio friendly...

ML: When you work with Bob Rock, you do what the man says. Wait, that's not what happened...

RM: With the state of today's music industry the way it is, you've got to be willing to make compromises in order to accelerate your career. So we ramped up the auto-tuner, toned down the lyrics, and even got a prominent R&B artist to do guest vocals over one of our tracks. I think the

WRETCHED WINNIPEG

final product speaks for itself.

AU: OK, enough bullshit - 3 most important albums of the last decade?

RM: Maybe Death is This Communion and Potemkin City Limits? Is 2 enough? I still think Led Zeppelin - I / The Stooges - S/T / MC5 - Kick out the Jams are the 3 most important albums of every decade.

AU: Theres a lot of cocaine on that T-shirt...

ML: Which explains why we've been forced to charge 80\$ a shirt. It's scratch'n'sniff.

RM: Marty's answer.

AU: I heard you were a bunch of political radicals or terrorists or something...

ML: I'd wager were often too wasted to spell polit... politic..oh, whatever the fuck you said.

RM: It only seems that way if you look through our myspace friends. It just so happens that some specific groups of people really like the name Prophet. But hey, if

it means more people are listening to our music, all the better.

AU: Winnipeg - live or die? Why? How?

ML: Live, if only by the grace of long johns, rock and beer. Why? Because deep down, we love this dirty shithole.

(Ryan McLehoes had already detached his mic and left the room by this point, he didn't look well...)



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|---------------|--|-------------------------|
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Interview with Tom Angelripper

by Ira "Hellborn" Hunter

AU: Could you give a brief history of the band Sodom for us Canadians?

TA: I believe we started in 82, and our first record came out in 84..we've been around for nearly 30 years now. We were inspired by the first Venom record. Music like that was done before with AC/DC and other bands, but not in the way that Venom did it. After that bands like Metallica were inspired, as well as us.

AU: How did you come up with the name Angelripper?

TA: I don't know! At the time we felt like we had to come up with special names. There was no real meaning behind it.

AU: What was the German metal scene like back then?

TA: There was none really. When we started doing it, it was sort of a revolution, you know. I was the only one wearing metal t shirts in class. It was really something special when it came out. Now new bands come out every month

AU: Now there's Wacken. There was probably no festivals back then..

TA: Yes, there wasn't. It's almost too much now. How could someone afford to go to every one? There's one every weekend. Even for the bands. But we just keep on going. We're metal fans as well

AU: For someone who has been living in an igloo in Canada, how would you describe Sodom's sound?

TA: Well the easy answer is a thrash metal band. But I just like to do what I want. It's a three piece band, and it's very German.

AU: Was it the evil of Venom that called to you?

TA: Yeah, I'd never heard something like that before. I like the three piece style, like Raven. The style was so powerful, and the music scene really changed with Black Metal. It was the heaviest album in the world!

AU: Is there a message in your new album "In War and Pieces"?

TA: Just a message of the bad things in the world. I try to not be too political, but I want to describe the wars and bad situations.

AU: Is it more thrash, black, or a mix?

TA: Thrash. We really just write heavy metal music, you know. We have no dictation from the record companies. With this though, we have better production. A better sound, a better drum sound.

We never change the music but always try for a better sound.

AU: Who did the album artwork?

TA: His name is Elian Kantor. He sent me an email and said he wanted to do a cover, and was a big fan from the days of Tapping the Vein. So I said I just wanted a graphic war scene, and he did the whole thing including the inlet. He really did well.

AU: Do you still work on solo stuff?

TA: Well I still have the Onkel Tom stuff. We just released an album about the coal mining scene



over there. And usually traditional beer drinking songs and stuff like that, but yes I am still going with it.

AU: What's the most bizarre tour story you can share?

TA: There's so many, lots of depravity on tour. That's why we recorded the DVD. To give the fans a chance to see what's on tour, because so much goes on.

AU: What do you think about digital downloading and vinyl coming back?



TA: We always press a few thousand vinyl, but I don't really think its coming back too hard. It's more of a collector's thing. For a band, it's good promotion. If a fan watches it on Youtube, it's fine because the real fans will buy the albums.

AU: One final message?

TA: We always feel welcome there and love the support and are really appreciative. Thank you!

AU: Keep it evil

www.sodomized.info



Neuraxis

by Sarah Kitteringham

Asylon, in Ancient Greek, refers to a place of refuge. The multiplicity of the term, which can refer to an institution for the mentally ill, aged or poor, to a religious sanctuary where one is safe from arrest, to protection granted to those fleeing violence, resonated with Montreal technical death act Neuraxis. After a difficult "last few years," the band was ready to expel their aggression therapeutically and make an album that emoted viciousness. As such, Asylon helped them find refugee from their complex lives.

"The idea came from our vocalist Alex (Leblanc) who had a concept starting with the song "Asylon" and everything else started from that song," begins guitarist Rob Milley, the band's longest running member. Though no original members remain, Milley joined the act a year after their inception in 1995 and has continued as band anchor since before their first studio album Imagery. It is his presence that has propelled the band – known for their precise, squealing, über- technical riffs, machine gun drums, sporadic moments of complex beauty, and guttural howling vocals – into the collective conscious. Now with the release of Asylon, Milley believes the lineup is solidified and that their newest album demonstrates that.

"I find it's a lot darker in contrast to [2008's The Thin Line Between] and it's a lot more... I don't want to use the word brutal because that's what every band says but it's a lot more vicious," he explains. "And I guess I might have to deal with the emotional side of what we

went through and writing the album and going through the changing of bands members. It's not that we had anything to prove but it definitely lit a fire for us to put out something we felt was better than what we've put out before."

According to the omnipotent Wikipedia, despite their consistent release schedule (five studio and one live album) Neuraxis has lost ten members in their tenure. After The Thin... they lost their rhythm section again, which is now rounded out by Olivier Pinard (Venegful) on bass and Olivier Beaudoin (ex-Eternal Burden and ex-Stareblind) on drums. Both joined in 2009.

"We are all on the same page with our new members, we all get along great, and we all work great together when we were writing the album and recording it," says Milley of the change. "Now we are going to go on tour so that's another story to tell after I guess we tour..." he chuckles. The past lineups "took a toll on me and on Alex because we are the only remaining members from the last album. We went through some downs and we regrouped and got some new guys in the band and really brought in a positive energy."

However positive the band is now, the writing process of Asylon was obviously frustrating. Along with replacing musicians and touring, add in the heartbreak of "a family member who passed away while we were touring for our last album," and you'll understand the emotional rollercoaster Milley experienced.

"That obviously had a huge effect on me," he recalls. Leblanc, who joined Neuraxis in 2007, similarly wrestled with some inner demons.

His presence has morphed Neuraxis' lyrical subject matter from the realms of philosophy and theology (just check out the track listing for 2002's Truth Beyond and the aforementioned Trilateral...) to those of personal introspection.

"[Leblanc] has a different approach to writing lyrics," explains Milley. "This one he had the experience of working with us for a couple years and also building up some ideas he wanted to explore on this new album. He really went full force with it. We let him go as crazy as he wanted to go with the lyrics, to come up with the ideas. It's almost a very personal album for the lyrics from Alex's point of view, a lot of emotional and psychological issues."

The track listing reflects this acutely. "Reptile," "Sinister," "Trauma," "Resilience," and "Purity" all point to inner conflict. Instrumentally, the album is equally livid, yet features more moments of fragility and beauty.

"The way I write music on the guitar... however I am feeling because of whatever is happening in my life will affect how I write a song and how it comes out," admits Milley. "I am not doing it intentionally but I feel that when things are little more darker in my life that's when the best music comes out. That's why I feel like the music came out in an emotional way on this one."

He finishes, "when you listen to the whole album in one listen it goes on a kind of a journey. It goes through a lot of colors. That's the way I see the music, it goes through colors. It starts out really vicious and it might go a little more mellow and it gets really dark in the middle than it finishes out really epic at the end, so it's pretty cool."

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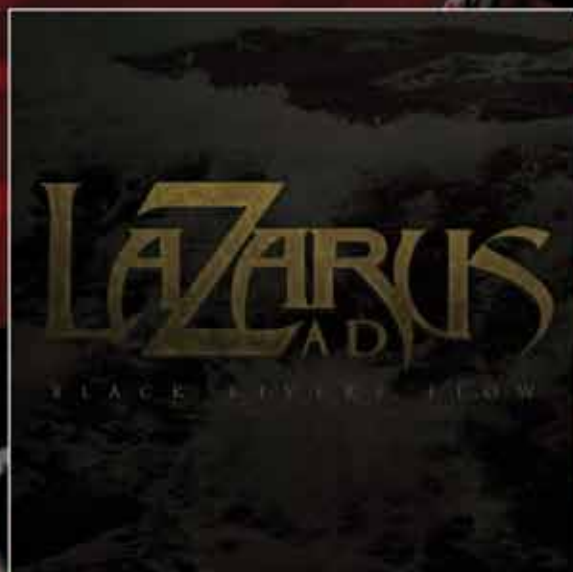


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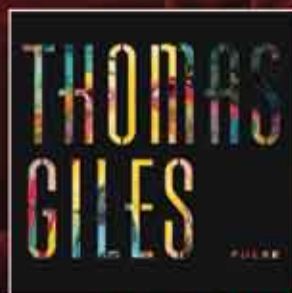
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The Endprogram are Here to Shut it all Down.

By Brad Manners

Hailing from the under belly of Toronto, ON End Program are a force to be reckoned with. Their politically charged musical onslaught began behind the dilapidate walls of the ever so sketchy art commune Siesta Nouveau where vocalist Matt Shortill threw guerrilla shows of legendary proportions, right in his very own living room giving bands a place to play and fans a place to hang out and be a part of Hog Town punk history. Touring both East and West Coasts with stalwart acts like the Rebel Spell and Dayglo Abortions, End Program (rounded out by bassist Chris Boneless, drummer Bruce Hedley and guitarist Ryan Cocks) are about to release their second full length, Balatus, on Shortills own record imprint High Art for the Lowdown. Doing it all D.I.Y, End Program will easily become one of your favourite hardcore acts, you just don't know it yet.

Absolute Underground: How long have End Program been active? How did the band come together?

Matt Shortill: Three or four years? We were kind of pulled together by our former guitar player. But he decided that drinking himself to death in a rooming house would have a brighter future though. He's probably right.

AU: As a whole, what would you say truly inspires the band to write in your style?

MS: We're the kind of band that shows up early, sets up and tears down fast, and never gives

anyone any attitude or bullshit. I think that's kind of how we approach writing as well.

AU: You started "High Art for the Low Down" which was a promotions company and record label. Some of those shows you had in your tiny studio apartment at the shady Siesta Nouveaux were legendary in their own right. Is HA4TLD still active and what can we expect from its imprint in the future?

MS: It was a lot of fun and it certainly put a much needed dose of chaos and danger into the Toronto scene, as well as giving a lot of bands a home. A lot of bands first shows were there. We released a 23 band comp in '08, the proceeds of which went to help pay the bands who played there a bit more cash. It also helped to finance the first Endprogram album, the last Springloaded album, and gave us the resources to help a slew of bands out. We haven't been doing much as of late. I've been focusing on the band wholly, but I doubt it's the last you'll see of the label.

AU: You guys are on the road quite a bit. You just wrapped up a fall tour with the Dayglo Abortions and did some gigs with Total Chaos just earlier this week. the Dayglos are infamous for antics. Anything weird happen with them while sharing the road?

MS: Actually nothing really crazy happened. They're all really nice guys. The best memory was probably playing a free Toronto show at the Bovine (Sex Club) with the Dayglos. It was packed and everyone was really stoked. The place went off! It's nice to see a band do that for their fans.

AU: Where do you plan to tour next? When on tour where is the one place that you guys love playing?



TORONTO TRASH

possessions, and the geared to voters 'highway of heroes' that runs from Toronto to Montreal. But ya, for the most part if you like doing lines off a groupies ass in a limo then you will identify with this album.

AU: Being from Toronto, a city with an always blossoming punk scene, is there any bands that you really dig and encourage people to look out for?

MS: Sakhalin is probably my favourite, though I'm not sure how active they are.

AU: Anything else you want to promote or anyone you want to brown nose?

MS: You are attractive, physically fit, and a stimulating conversationalist.

Like most bands and self infatuated 16 year olds, Endprogram are on Myspace. Check out their shit at www.myspace.com/theendprogram and look for the release of Balatus this spring.

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THE RANDOM HUMANS
V.O.P.
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THE SUPPLIERS | 25 CITY OF FIRE
DIESEL MAY
ALL ELSE FAILS
CALL ME EVIL |
| | 26 SLIM PICKINS |

MARCH

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THE JOHNS | 19 SLOWCOASTER |
| 05 HANG THE DJ | 24 MUDMEN
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Everyone Everywhere “drafted first overall”

Interview with: Drew Bennett - Vocalist

By: Pauly Hardcore

www.myspace.com/everyoneeverywhereband

Absolute Underground: So give us a rundown on how & when the band formed, who's involved?

Drew Bennett: Well one day in the summer of 08 while sitting in the living room at the former AIDS house, I turned to my good friend Aaron and said “Lets start a pop punk band man” He said “No fucking way dude”, and that's really how it started. Shortly after I booked out Infinity Studios and called up my good friend Jesse Manason and told him Aaron was down and to come lay down drum tracks to these two songs I had put together. We then hit the road playing TBS covers to fill our set up because we didn't have enough songs written. Everyone Everywhere consists of Dave Pipke on drums, Aaron Blair on bass, Leo Cieslak on guitar and me Drew Bennett on vocals.

AU: Where did the band name come from and tell us about the beef you have going on with a band from Philly?

DB: The band name came from an Early November song. My buddy Robbie and I were head banging in his Miata and he said that would make a cool band name, and I couldn't get it out of my head, so I used it regrettably without looking to see if there were any other bands with the same name. Sure enough there was, but it was too late. They are cool dudes though, and there is no beef except I think they're pissed were stealing their t-shirt sales.

AU: What can we expect from your debut full-length “The Rookie”?



DB: D-beats, Pinch harmonics and fret one breakdowns all the way! Haha Naah, you can expect to be blown away dude, we put everything we had into this record. You can get it now on iTunes and our online store.

AU: You've encountered all sorts of interesting adventures & situations while on the road, any stories you'd like to share?

DB: We honestly have so many stories, it's really hard to narrow it down. If we had to pick something it would have to be one of the many stories of us screwing with our tour manager Cam, whether it's putting peanut butter under the door handle, or rock salt in his sub while he's not looking, it's always a good time. There was this one time in Kelowna, while we're drinking at the promoters house just after the last show of

tour, I found a pack of taco seasoning. I was like sweeeett haha When Cam went to go use the bathroom, I dumped the whole thing in his beer. When he came out, I convinced the entire room of people to chug which led to Cam running to puke his face off of the balcony. We love you buddy.

AU: Tell us about the upcoming tour, put together by CB Booking - rumour has it you're invading the US.

DB: Cant wait, we leave in February for our Cross Canada CD release tour. You name it, were playing there, so come out and party! Were working our balls off to get this US tour thing going, and we hope to be there this summer!

AU: How was the recording process, where did you do it and how did you go about writing this record?

DB: The recording process was pretty smooth, just took longer then we had hoped. We did this record at Infinity Studios in Victoria with Adam Sutherland and Christian Down, and it was awesome.

Love working with those dudes. As far as writing the album, it's more of a collection of ideas and riffs from the last 2 years of being a band. Most of the songs started as a simple riff at jam.

AU: Every time we talk, you dish out an anecdote or fun fact - drop some life lessons for the folks at home, Drew's words of wisdom we'll call it

DB: 40 lemons weigh 10 pounds, Always. Diversity is an old wooden ship & Shot gunning beer and milk doesn't work.

AU: Your cat seems to come up a lot in your songs, big part of your life? What's that story?

DB: Yes, Kiwi is a big part of my life haha. That cat has been through everything with me, so

I've grown very attached. That's why he comes up a lot when I'm writing. I try to stay as positive as possible with the lyrics and he seems to make everyone smile, so why not?

AU: You're covered in tattoo's, who does your ink, and what's your style?

DB: I've got my ink all over Canada but as of late I've been going to Jerry Kramer at Tattoo Zoo here in Vic. He does amazing

work. I'm really into traditional or old school with new school colours and he is the man for the job!

AU: If you could play anywhere, with any lineup of bands, what would it be?

HARDCORE ALLEY



DB: If we could play anywhere it would be a Japan tour with The Wonder Years and Elton John. Holy cow.

AU: What's been your favourite show to play to date?

DB: St Albert, AB last tour. Soo epic. There's a video on the MySpace

AU: We sort of live in our own little bubble in Victoria, what are the advantages/disadvantages to this, from being a person in a bands' perspective?

DB: The ferry can suck my dick, it cost bands so much to take a van and trailer across, that no one wants to come here and no one wants to leave. That's the only disadvantage that I can think of, everything else is rad. It gives us a unique reputation I think to be that band from the island on the west coast.

AU: Last words for the kiddies?

DB: Support you local music scene, None of this would be possible without you guys!

www.myspace.com/everyoneeverywhereband
Go buy their album from iTunes & Catch them live on their Cross Canada tour – dates online!

David Hillyard and the Rocksteady 7

To say you like modern ska, and to say you have never heard David Hillyard play is probably a lie. Mr. Hillyard has played in numerous ska bands, from Hepcat in his home state of California to Skinnerbox, Stubborn All Stars, The Slackers, and his own David Hillyard and the Rocksteady 7 all in his adopted home of NYC. Playing in the Slackers since the mid 90s, and doing the Rocksteady 7 nearly the entire time has seen Dave tour the world with two different bands in the same frame of time. Some of us never tour the world, let alone in two different bands. David Hillyard and the Rocksteady 7 will be making their Canadian west coast debut this spring appearing Friday April 8th at Lucky Bar in Victoria, BC and Saturday April 9th at 917 Main St. in Vancouver. Also, be on the lookout for new material from their new album on Youtube.

AU: How old were you when you first started playing saxophone? Was it your first instrument?

David Hillyard: 13. No, my mom was crazy about music, so I played recorder when I was nine.

AU: Saxophone was the first instrument that you got into though?

Hillyard: Yes, saxophone was the first instrument that I took seriously

AU: What made you choose saxophone?

Hillyard: The English Beat fascinated me at the time, and later Madness, it was when I started listening to ska. And there was always great saxophone in it. It was really the Beat that made me want to play saxophone.

AU: Did you always have an interest in jazz from an early age?

Hillyard: I didn't get into jazz until I was older actually. I learned about it from playing in ska and reggae bands. In high school I was buying Studio One records, but then I started reading about guys who Roland Alphonso and others were influenced by, and I started buying those records too. So I started to get into jazz around the time

I was in college, I started buying my first jazz records and listening to it more in depth. Lester Young and others. I used to go to Rhino Records in Westwood, CA and buy all of these used jazz records.

AU: Where was it that you grew up?

Hillyard: I grew up in Southern California. I was born in San Diego, and then lived in LA for a while. I have been in New York for the last 18 years.

AU: How long had you been playing in the Slackers when you started David Hillyard and

the Rocksteady 7?

Hillyard: That is a good question. I don't exactly know the answer, about four years maybe?

AU: How would you best describe the music of the Rocksteady 7?

Hillyard: It is basically a mix of jazz and reggae rhythms, but it is trying to stay true to each one. You could call it jazz with a beat or reggae with some improvisation on top, but a lot of times when people from the jazz world try to do reggae or ska; they do it kind of light and slick. I like to



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do it hard, there is a lot of percussion; a wall of drums. We try to keep the reggae and ska rootsy, it is a big sound.

AU: Where do you find the time to do the Rocksteady 7, being a fulltime member of the Slackers?

Hillyard: That is also a good question; basically I don't do it as much as I would like. For the last year I was focused on the new Slackers album. As the promotion for that has been starting to wind down I have had more time to do Rocksteady 7, so I just went back in the studio and recorded ten new songs. So now I am going to go out and tour to support the new songs.

AU: Not only are you coming out to the west coast, but you are going to Europe as well!

Hillyard: Yes, I am going to do some dates in Europe in January and February, it will be cold I hear. Then we are going to come out and do

TOXIC TOAST

Northern California in April and go further north from there.

AU: How many combined shows a year would you say you perform between the two bands?

Hillyard: At least 100 shows with the Slackers, and then it varies, this year was a light year, about 15 Rocksteady 7 shows, but next year it will probably be more like 30 or 40. I keep pretty busy, it is usually about half the year I am rehearsing, gigging, or recording. I like to always push myself to get better, to be a better musician. I like to keep my mind nimble, not just do the same thing all the time.

-Chuck Wurley

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ELECTRIC WIZARD

by Ryan Holmes

Artwork by Danille Gauvin

Electric Wizard has been churning out hazy stoned heavy-as-fuck doom metal for almost two decades, and their latest release, Black Masses, shows they have no intention of easing up. I caught up with the lead riff monger, vocalist, and fellow horror fanatic Justin Oborn on the phone from his home in jolly ole England to ask him about the band and their latest slab of dark, drugged out metal.

Absolute Underground: There's always a lot of horror themes within your lyrics and song titles. How much of what you guys do is influenced by horror, either literature or movies?

Justin Oborn: Well, pretty much everything

cause it's pretty much what I'm into you know. My average day is probably watching some like dvd'r thats come through the mail. Some horror comic or horror fanzine or some shit that's turned up. And I've always been into it since I was very young. My first memory, living memory, is watching The Valley of Gwangi with my mother when i was 3 or 4 years old. And then you know, go with Dracula, Frankenstein, the werewolf, the mummy, whatever you know. Any comic book I could find, any book or horror movie. And that lead to being interested in black magic and the occult as well. And then eventually, I think around 12 or 13 I discovered Iron Maiden and Venom.

AU: Awesome, so what are some specific books or films that inspired the material on the new record?

JO: Uhm, it's a real, thick sort of molasses of everything I've always been into. A few things like Jess Franco's Venus in Furs I watched particularly

at that time. I'd seen a few Paul Naschy ones at that point, and uhh I think Patterns of Evil, Devils Wedding Night; everyone was watching that. Anything with Rosalba Neri in it like Lady Frankenstein. Night Child, is possibly influenced by the nasty Swedish stuff. We watch a lot of exploitation recently. Getting into American stuff again as well, haven't watched it for ages. Cause I've been watching the European shit for years, so I've kind of watched everything you know. So now I'm gonna get a Something Weird catalogue and start trolling through that.

AU: There's lots of good shit on that label.

JO: Yeah totally man, its fucking wicked. I was always weary at first cause i got some black and white things when I was younger and was like, woah this stuffs pretty raw. But now I'm getting back into it again, and I've started doing

a bit of filming again so i sort of appreciate the real low budget stuff, just to see what they were doing and shit.

AU: You started making a movie?

JO: Well we've been working on videos for a few years now, doing sort of, experimental filming. There's a bit of a castle near us, so we've been doing the intro for like a crypt of drugula type movie.

AU: That leads into the next question. A couple of years ago in an interview you mentioned you were working on a script based on Satanic Rites of Drugula. Are you still working on that? is it finished or....?

JO: It's evolving into...something. We've got two concurrent movie themes running at the moment. One's the drugula theme and we've got another Last House on the Left based idea we're working on as well. But the drugula thing in many ways just trying to recreate a lot of the sort of gothic effects with dungeons and lighting and stuff is just really exciting and really a lot of fun you know.

AU: Is it sort of a Hammer style thing?

JO: Yeah, yeah its sort of Hammer with thick lashings of sort of euro sleaze.

AU: You've gone through some line up changes over the past few years. You added the second guitar and everything. It really showed through on Witchcult Today because the sound just kind of grew, and got bigger. Do you guys push that more on the new album?

JO: Oh yeah, I think Electric Wizard always needed 2 guitars. And its brought a sort of weird Judas Priest influence, but with a bit of Pretty Things mixed in as well. This whole 2 guitar thing; its a way forward. I mean, with the first line up as a 3 piece, I think we went sort of full circle with that. I think adding a second guitar especially live it really upped the game for us. I think it made us

better as a band, a better sounding band.

AU: Is there input from everyone in the song writing process?

JO: Well yeah, but I wouldn't let a drummer have that much influence, you know just out of pure sense, haha. But if he really hates something we'll let him have his say and see what his reasons are. Tas has just joined the band but he's really crazy about setting his mark, I mean he's played bass really good, and thats what you want.

AU: Are drugs still a big part of the band? How much do they figure when you're writing music?

JO: Well to a certain degree, certain members of the band, me and Tas especially. It's just part of every day life I suppose. I mean I've been smoking weed since i was 14 or 15, and it's not gonna stop anytime soon. I certainly don't do anything harder anymore. I think We Live suffered from too much pissing around with shit drugs. But, I dunno. I like smoking weed, and I think its' part of the wizard sound. If anything I think we're like Hawkwind or like reggae or something haha, it's essential, it's part of it.

AU: Do you get high when you're on stage, when you're playing?

JO: Fucking, it's essential. And i wouldn't even play otherwise. The show would have to be canceled.

AU: So whats your take on the high prices that your records go for on eBay and sites like that?

JO: Well putting these albums out is a response to that really. I mean it's pretty ridiculous, but you take it as flattery on one level but i mean what the fuck? I've seen some prices that are stupid, like 200-300 bucks and stuff. I mean come off it man, we're obviously gonna repress it sooner or later, chill out.

AU: Have you heard of this rapper Trae that sampled the riff from Dopethrone?

JO: Yeah yeah, we sued him actually.

AU: Wicked, I thought that was kind of fucked up, and was wondering if you heard about it or if it was something he paid you for or...

JO: No well we heard about it and thought it was funny and then the American side of the label just came at us saying "we'll put a lawyer on it". And I said well whatever you gotta do to do your job. I'm sure he'd fucking fuck me if he had the chance. So they just came back and said the record label was, oh were sorry, the producer just kind of stole it without permission and we came to a settlement.

AU: You're coming up on almost two decades now of being in this band, as the sole leading member, what keeps you interested?

JO: Uhm, fucking I don't know. It's hard to give it up, I mean I play guitar you know, and I'm going to play guitar everyday or at least once a week or something and if I play guitar then I come up with an Electric Wizard riff, and it just goes on from there. I mean cause there's always someone around like a drummer or someone, and Liz is here so we're always writing. It's hard to think of not writing music you know? I may call it something different maybe but I know as soon as I get to the studio I'm going to want heavy guitars and it's just gonna end up sounding like Wizard anyway, so there's no point in lying.

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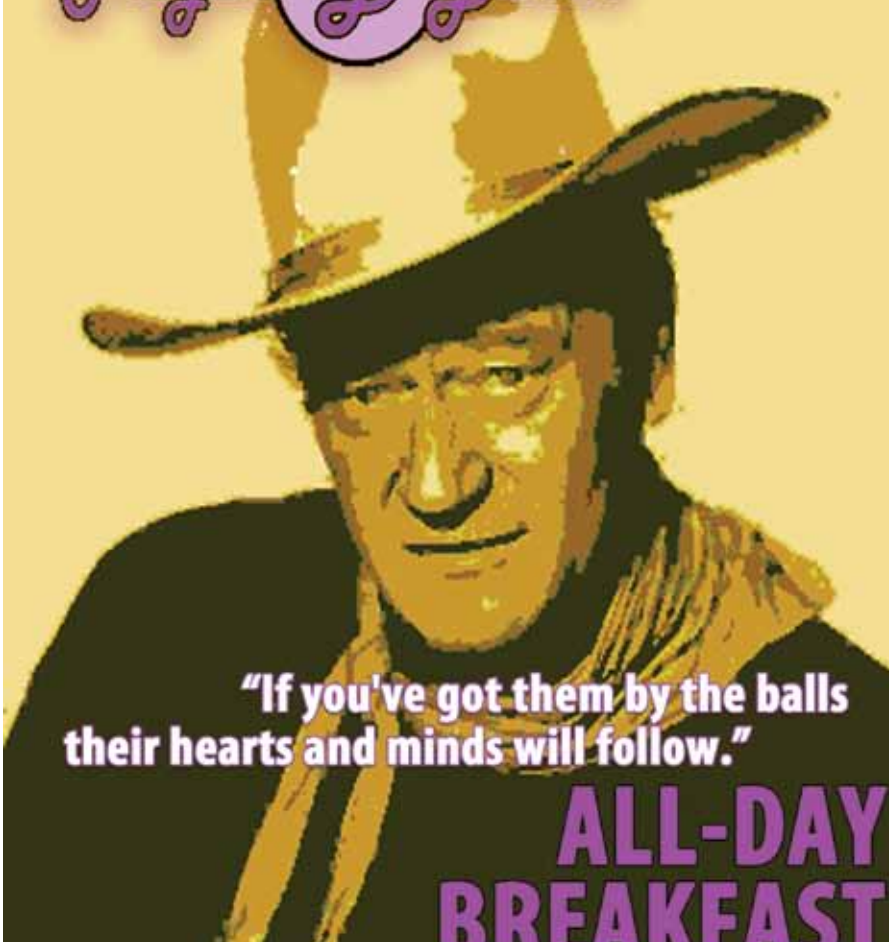
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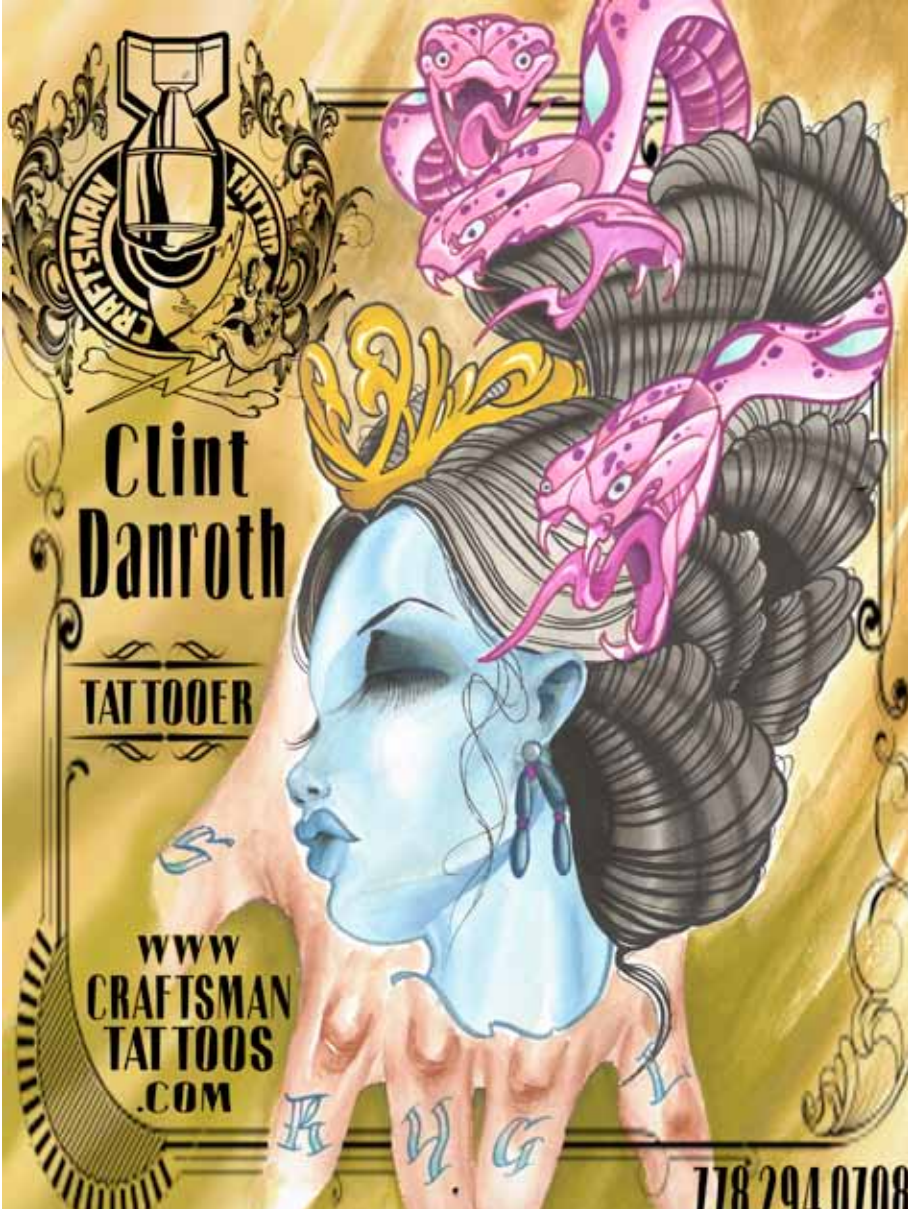
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ABSOLUTE ARTIST PROFILE

AU: Tell us all about the new book you just had published called Monster Revolt! The Art of Dirty Donny.

DD: The book was a huge project. It was in the works for about 3 years and it took about a year to design. I had help from Brian Bounds formerly of Garage magazine help me. A lot of hard work, tracking stuff down, organizing, scanning posters and drawings, shooting paintings. We had a series photo shoots at my

friends studio. The publisher told me there was over 400 images in the book. I guess someone counted, lol. We cut a lot of stuff too. I wanted my best stuff as well as my more recent works. It started with a letter from Gignko press asking if I would like to do a book with them. I was stoked.

They published Disposable the Skateboard Bible and a number of other great titles. It's really nice to have everything in one place. I'm in the middle of book signings right now. I just did SF, LA, Ottawa, Montreal and Calgary. The shows have been amazing. It was nice to do this in Canada too. I couldn't have asked for better shows. The response was tremendous. I'll be back for sure.

AU: Who are some of the bands you've done design work for?

DD: The first out of Ottawa band I did work for was Electric Frankenstein and that was back in the mid 90's. I've done work for the Hellacopters, The Dragons, The Demonic, The Demons, The Melvins, The 5.6.7.8's, Metallica and the list goes on.

AU: Who do you consider your influences?

DD: My influences are constantly changing and evolving. Art, music, pop culture past. I draw inspiration from cartoons, comics, old magazines and collecting stuff. I collect old toys, weird ceramics, black velvet paintings. Vintage monster toys are a big on my thrifting/flea market list. Artists that I dig, Jim Phillips, he did all the 80's Santa Cruz skateboard art, he also wrote for my book witch was an hounder! Pusshead, Dave Christensen, he did a lot of 70's and 80's pinball machine artwork, his stuff is the shit! Derick Rigs (Maiden's Eddy) Frank Frazetta, Big Daddy Roth, Stanley Mouse, Robert Williams, Basil Wolverton, Norman Sanders that did the Wacky Packs, Jack Kirby, Ken Kelly, it goes on and on.

AU: How has living in San Francisco affected your art style?

AU: Who are you, and what are you best known for?

Dirty Donny: I'm Dirty Donny. I'm a freelance artist. I mostly work in the Punk rock/metal genres. I do custom automotive paint too.

AU: How long have you been an artist? What got you started?

DD: I've been drawing since I can remember. I was doing gig posters in the late 80's and early 90's. I was doing a lot of art for local Ottawa Bands, tape and LP covers, band gear and also started painting signs, sandwich boards and chalkboard menus for bars and restaurants. I was also self publishing my own fanzine "Dirty".

AU: How would you describe the art you create?

DD: People call it Lowbrow these days but I was doing all this stuff before it had a name. I don't stick with just one medium, I get bored quick.

AU: What mediums do you work in?

DD: I pinstripe, work with metal flake and candy paint. Airbrush cars, bikes, helmets and hot rod stuff. I design and make screen print posters and art prints. I paint in acrylic and oil on canvas. I do pen and ink illustrations. I design toys and various products and do sculpting. I can also use photoshop and illustrator. Whatever the job calls for.

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DD: I'm from Ottawa though and had a stint in Montreal. Moved to Montreal in '98 to do art full time. The rent was cheap and the city is rad, so I had a good 5 year run. Then I moved to San Francisco.

I always wanted to live in California. I was visiting a lot and one day I got a call from Kirk Hammett to do a set of murals for him. He flew me out and I basically never left. It's the place to be for what I do. And the weather aint to bad too!

AU: What are some of your hobbies other than art?

DD: I love to collect weird things. I collect ceramics, vintage monster kits, play sets, old spaceships, records, 8 tracks, robots, books, laser discs, black velvet paintings, taxidermy. I work on my car a lot. It's a 1969 Plymouth Satellite 440 I restored. I just bought a 1975 Chevy van. I'm customizing it now.

AU: Tell us about your idea for this issue's cover and how it was created.

DD: I wanted to do my version of a Baphomet so I started drawing it. I took a week off to just do my own thing. I never get to do this these days so I said

fuck it, I'm drawing my own shit this week. It kept evolving and I kept working on it. I have a few versions. It was also my Canada tour poster. They sold out right away. I wasn't sure what people would



think, if they would dig it. Looks like they did though. I'm glad it's your cover.

AU: Does your work tend to lean to the side of Good or Evil?

DD: It's happy evil. lol. I just kinda do what I do. I basically get an idea and try my best to make it happen. If it's fucked up and evil, so be it. It's it's warm and fuzzy, that's fine. As long as I'm inspired in some way, as long as I feel it's rad, then that's cool, right? I mean, I want people to be stoked too, that's part of the motivation.

AU: Are you a fan of comic books? If so which ones?

DD: I still have my comic collection from when I was a kid. I love everything from EC! Anything with Jack Kirby art. I participated in a compilation comic with my friends from Black heart tattoo here in SF "Buck Snort" Jeff Raiser, Tim Lehi and our artist pal Alan Forbes, plus a few other friends. That was fun. Jeff self published it. It sold out quick.

AU: Do you surf or skate? If so where are your favorite spots?

DD: I surf sometimes and don't skate to much these days, mostly to the store and back. I love skating though. I wish I could surf more, there just isn't enough time these days.

AU: What sort of music to you listen to when working on your artwork?



DirtyDony's Got Game [L-R]:

Monster Revolt the Art of Dirty Donny Hardcover, Tiki Farm Decanter, & James Hetfield Guitar Picks.

DD:

I've been listening to Little DD: Stevens Underground Garage allot this past year. I love Punk, Metal, Garage, 70's rock and a pile of weird shit. I really dig Mastodon. Talking with Brann the drummer, he wants some stuff painted this year.

AU: If you weren't an artist, what would you want to be?

DD: I figure automotive stuff, painting cars and stuff. I also love film. If I wasn't doing this, It would be film, editing and stuff.

AU: Any advice for newbies to the art world?

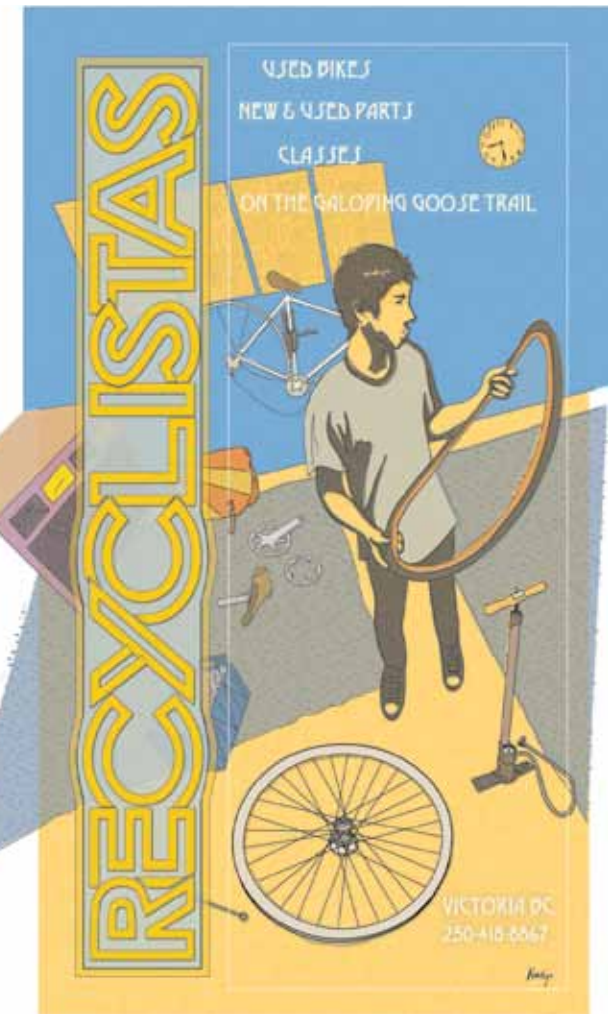
DD: Finish what you start.

AU: When will you consider yourself a successful artist?

DD: I guess that depends on how one measures success. I've been doing this for 13 years full time. It pays the bills. Last year I finished building and restoring my '69 Plymouth Satellite. My first Book was just published by Gingko Press. I get flown around the world for art events. I'm a pretty happy guy.

AU: Website to promote?

DD: dirtydanny.com or my blog dirtydannyart.blogspot.com





By Dustin Blumhagen

I sat down recently to talk with Motorhead drummer Mikkey Dee about the band's Canadian tour and their latest album "The World is Yours."

AU: Motorhead is coming to Canada to tour and promote your new album. What do you have to say about the new album?

MD: It's doing really well. We always thought it was a great album, it was released almost a year ago though, so its old news to us. It goes hand in hand with the 3 released before it.

Cameron Webb is the producer I think these four albums gave us a kick in the right direction. I think

its going down with a storm.

AU: It was released in Europe earlier and is finally coming to North America now. Do you know why?

MD: It was released in Europe a year ago, but it was 3 or 4 months delayed. Our record label went bankrupt and we had to change to EMI now. That took some time to sort out, but the reason why it wasn't released in the US at the same time, I cannot tell you that.

AU: Well we are excited to finally be getting access to it here. One thing that I was

wondering about, you have been with the band a long time (since 1992), long enough



to not be considered the "new guy," but do you ever get tired of constantly getting asked questions specifically about Lemmy instead of Motorhead as a whole?

MD: I see what you are saying, but I don't get too much of that. I think that they should ask about him. Lemmy is the frontman and he has a lot of fans. I don't have a problem with that. We are lucky to have as strong of a frontman as Lemmy, as far as character and personality. He just makes me have to be more of a frontman on my own corner. We have 3 very strong characters in the band and we feed off of each other. Lemmy has lived a very interesting, long life and of course people are going to have questions about that.

AU: I read so much about how influential Motorhead has been as a band and how they redefined the metal and thrash genres. Does it get frustrating getting so much recognition and acclaim, but never seeing it reflected in album sales?

MD: The frustrating part is that people don't know how really really hard we are actually working. The record sales could always get better, but it really isn't something that we spend a lot of time thinking about. We obviously want to reach as many people as we can with our art, but the flip side to that is that a lot of major bands sell almost nothing today and we have not lost our sales at all. If you look at it percent wise, when this whole thing started to go down with record companies and record sales, they dropped almost 30% for most bands out there, but our sales were almost level from one year to the next. Today we sell a lot more physical albums than bigger bands. People want to hold our records.

AU: Motorhead is approaching 4 decades as

a band. Is retirement something that ever crosses your minds?

MD: We don't ever think about retirement in any way. As long as we can keep doing it the way we are doing it, where we enjoy it and can still do it with skill there really is no reason to stop.

AU: You are coming through this time with heavier bands than last year. Do you choose who opens for you?

MD: Yes, we hand pick who we tour with. We toured a few years ago with the same lineup and we really like these guys, so we thought we would tour with the same lineup.

AU: One thing about yourself personally, I see that you are from Sweden. As a Canadian, the most important question that I have is, are you a hockey fan?

MD: Of course! I've played hockey since I was 2 years old and I still do it. If there is anything that will delay a Motorhead show, it is a good hockey game. I remember in the Olympic finals in Lillehammer when Canada and Sweden were facing off, I had to delay the show because I had to see what would happen. That is very important to me. Hockey is my favorite

sport, I play it whenever I can and I watch it all the time.

AU: As a Canadian I can definitely relate to that. Do you have any final words to add?

MD: We are looking forward to coming up to Canada and doing a big tour. I get disappointed when we only do one show in Vancouver and one in Toronto, this time we are all over the map and I am looking forward to doing all of them. I am also excited to see Sweden beat Canada in the next world championship.



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One Man Star Wars

An interview with Charles Ross

By Ed Sum

Charles Ross is more than just a vocal virtuoso. He's a master storyteller, a bard and a vocal talent that audiences find enjoyable in two most widely recognized shows, One-Man Star Wars and One-Man Lord of the Rings.

a guy that lives in the Shire, or Lucas, a kid from a farm—adventure comes to their front door. It whisks them away."

Almost like his own life, Ross took a chance when moving to the East Coast, where his wife was finishing her studies. The adventure for him was to test his meddle, to move out of BC which was his home, and gain the experience he needed on stage before he could pen the one-man shows. And even then, it wasn't with some trepidation.

Becoming involved in theatre is not as easy as becoming

complain about overkill.

"The weird thing about television or film is that if things go just a little bit well, you'll get the publicity machine behind it. They can hype it up so much that people will get sick of it pretty quickly—myself included," notes Ross.

But with ten years almost approaching, he's showing no signs of slowing down. And the energy that he puts in each of his shows is phenomenal.

Just like the bards of yesteryear, he knows how to keep it fresh. Part of the magic is because it's theatre. "It's not like watching a video," says Ross, "If you watch a copy of it on tape, you won't find it as fresh. I would hate to have people be sick of me or I promise something that can't be delivered. And when you hear me interjecting, that's improvising."

To get something new, interacting with the audience is important. Often they would ask what's in store for the future?

"It's hard to look beyond the present. I usually know where I'm going to be in six months to a year in advance," says Ross.

He doesn't always have time to develop new material because he's almost always on tour, somewhere around the world. The idea of a hitting exotic locations in a one-man Indiana Jones or Pirates of the Caribbean may not happen, but it hasn't stopped him from doing the fringe theatre circuit. He performed Sev: The Rise of the Wizard of Bong at the 2009 Piccolo Spoleto Festival in Charleston, South Carolina.

What Ross will do next depends on the opportunities. He's done some voice over work for Shield Star Knights, an online interactive project for children, but unless it's something unique for Ross, the reward will not as satisfying.

For now, he's happy with doing these two shows that he's so endured to, and he'll continue on ... perhaps until he's as old as Yoda, and becomes one with the Force.



To keep the material fresh, his interest in these two mega franchises comes from a passion born in the understanding of the material.

"I find they're the big two films that resonate with me," says Charles Ross.

"Bards have to memorize huge reams of myth, poetry and song. They're paid to be history keepers and storytellers. For as long as they've been around, they've become the basis for the one-man show."

"What the story comes down to fundamentally is a disenfranchised person who's least able to affect much change in his station in life," continues Ross, "Like Frodo,

a voice actor. Both have their unions, trade secrets or something where the piper have to pay their due, but when he finally found that special kind of magic, like Frodo discovering the ring's magic for the first time, at least temptation wasn't there.

He wrote the script for One-Man Star Wars based on what the common fan would most fondly remember. For Lord of the Rings, it'd be in nailing the voice of Gollum down so audiences can identify with Peter Jackson's movie. When he first started One-Man Star Wars, the new trilogy was making its rounds and ever since Clone Wars, some fans started to





FEBRUARY

- 2 Wed** - Acid Jak, Alkatine, Stinger
3 Thurs - Breath Knives, Devils Own
4 Fri - Scorched Banditos, Black Dirt of the West, Blacktop 5
5 Sat - Requiem of Innocence, Psycomanium, Reverend Kill
9 Wed - Treeburning, The Knox Bank of Burlesque & guests
10 Thurs - NO COMPLY PARTY
 Skate vids, prizes, tattoo & piercing giveaways, live music. See sites for details
11 Fri - Passado, The Unravelling, Oh Shit! & Dead Girls Don't Say No
12 Sat - Sub City Dwellers, Mossleigh
13 Sun - D-DAY #4!!!
 feat. Scorched Banditos, Kataplexis, Truck, Throne of Vengeance, Oh Shit!, prizes & surprises!
16 Wed - World Class White Trash
 Darkness My Desire, Frightenstein
17 Thurs - Treeburning & guests
18 Fri - Throne of Vengeance CD Release!
19 Sat - Zeds Dead (T.O. Dubstep)
23 Wed - Sedition Choir, Kataplexis, Mark of Cain
24 Thurs - Open Air, Stinger, Hrom
25 Fri - Cranial Collide EP release!
 w/ Truck & Shotgun Dolls
26 Sat - PUNK vs. METAL!
 see sites for details



MARCH

- 2 Wed** - Sharks Aren't Scavengers, Deluge
3 Thurs - Mofa, Deathspot Radio, Alkatine
4 Fri - Powersludge (own), N.F.G.
5 Sat - Bare Noise (UK Dubstep)
10 Thurs - The Resignators & guests
11 Fri - Eve Hell & the Razors, Grim Hymn & the Horrors, The Rock n' Roll Rats
12 Sat - The Mahones CD Release Party!
 w/ Old Wives & Spastic Panthers
18 Fri - Awkward Silence, Diesel May, Stinger, Sister Gray
19 Sat - SUB SWARA (NY Dubstep)
25 Fri - Enemyus CD Release
26 Sat - EXTREME PERFORMERS
 Ryan Stock & Amber Lynn!!! (Google 'em)
31 Thurs - The Afterbeat

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 Every Tues. MOVIES @ 9. \$3.75 drinks.
 see sites for movie listings.
 Beginning March, Wed's are GAMES NIGHT! Beer Pong, Pool touney's, Poker & Tricycle Races at Midnight!
 Shit can change. Check the sites for that bullshit.

DOWN WITH THE DEVIL



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I feel sorry for people who don't drink. They wake up and that's the best they're going to feel all day. - Frank Sinatra

Absolute Books

"Cracking the dusty spines" (with Julia Totino).

By the time this article goes to print, dear reader, we will be well into the new year, the first few weeks of January having quickly lapsed, and with them new years resolutions swiftly falling off the proverbial well-intentioned wagon. You will likely already have blown all vows of "eating healthy", (as evidenced by the crumpled Wendys bag beneath your coffee table), the yoga mat you purchased is likely still in its cellophane wrapper, and you few masochistic types that bought on-sale gym memberships are probably having difficulty finding them in the backs of wallets that are stuffed full of receipts for items purchased in post-boxing week sales, rather than keeping the umpteenth resolution of "saving money". Yes, the letdown of late January comes on harsh. you all have my deepest empathy. But there is hope, a snowy silver lining for this grand new year of 2011, and i am here to show you all the way! oh yes!! how you ask? HOW?! Well..your resolution to "read more" is being fulfilled AT THIS VERY SECOND, even if it is by haphazardly glancing at the degenerate pages of Absolute Underground. You are doing it!! you are bettering yourself as we speak!! pat yourself on the back, (if you can reach it after all the holiday indulgence, that is), for 2011 doesn't have to be a total loss! you can reach personal lasting fulfilment and I am here to show you the way! You are already reading, that is you are capable of reading, so that it the most important part. When the cable's been cut off because you chose to go on another bender rather than pay the bill, when your shitty laptop finally craps out for good, when your newest online dating conquest ditches your ass for a finer fish, and you decide all the creeps and losers you drink with are more of a penance than a pastime...books! books will never fail you!! As self help guru Courtney Love once said "Reading is a really good thing. It is a departure from squalor". So come along dear new year newbie, and let us read together. Because it IS the new year and i am all about "starting over" and "new beginnings" and general phoney senses of liberation, this months reading recommendation is a book that everyone SHOULD have read a few years back, but because you were probably busy seeing lousy metal bands in somebodies basement, or bleaching your hair a whiter shade of pale, you missed. "The Glass Castle" by Jeanette Walls is a punk rock memoir if there ever was one, minus the tawdry labels, and anything to do whatsoever with punkrock. You think your upbringing was

rough? you think those cheezwhiz sandwiches you ate alone in the school bathroom as a child or watching your brother's slide into a prostitution fuelled meth addiction has scarred you for life?! Well stop your complaining and read a true-life inspirational book for all us wayward fuckups. The Glass Castle is an illuminating, astonishing tale of the strength of the human spirit and the power of love and family and personal determination. This most harrowing story of hell and salvation takes us from the dusty desert of Arizona to the slums of Appalachia, all the while invoking the most page turning sense of possibility and humanity. I read this entire 288 page book on a 10 hour bus ride, and could literally not put it down. I can't possibly do the book justice by summarizing it in this half assed



review, but if you have any sense at ALL, you will just go out and pick it up and read it! Preferably in one quick, desperate binge of inspiration and dedication to Rilke's truism of "Let life happen to you. Believe me: Life is always in the right, always." (Or the more general "what doesn't kill you makes you stronger" type rhetoric, you choose). Okay, that's it, that's all for now folks. Good luck with 2011. You have one year left to fulfil your destiny before some Mayan God strikes us all down with his golden hammer. (is that how it goes?) So don't let me down! Keep reading!

All the best,
 J. Ghoulia

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Matt Freeman

- Tales of the Devil

By Chuck Andrews and Jeffrey El Heffe

AU: Do you think the punk scene has changed positively since the early 1980s?

Matt Freeman: I think so. The thing with any scene is that it keeps evolving, there are always young people coming into it. In the case of Rancid, we have been around a long time, and the Street Dogs collective members have been around in



bands for quite awhile. There are always going to be newer bands, and we always try to support newer bands. Scenes do go up and down of course, they come and go. I am not sure exactly what

it is like now, but it seems good, the shows have been really good lately.

AU: Operation Ivy's lyrics were a call to unity and togetherness at a time when the world was in a particularly tough political climate. Was the scene at the time particularly violent?

Freeman: Scenes do change, there was violence back then. The geopolitical climate was a lot different in the 1980s, the Soviet Union still existed, there was the Reagan administration. However I don't know how much it has really changed, it is a good question. There is still a lot of tension in the world, with everything that is going on. Everything is on the 24 hour news cycle now, it is in your face so fuckin fast. When we were in Operation Ivy, we were in our early 20s and there was definitely positivity that we expressed, but we just wanted to play music. That was the great thing about the punk scene, was that you could just go do that. Gilman Street was a big part of that, I am sure you know about that. And Gilman Street is still going on. Like I said before, there is always new stuff, new peoples perspectives. When I was coming up there would always be older bands who said stuff like, "You guys don't know, you weren't there in 76". We really try not to be that way. We want to move forward.

AU: As you have grown older have you felt a detachment from the youth in the scene?

Freeman: Yes and no. Pete Townsend from the Who had this great quote, when the Clash and the Sex Pistols, the first wave of punk came he said, "I just try to stay out of their way." That is the way I feel. It is a great quote, and a lot of young kids come and see us and a lot of young bands. I don't have the same experiences that they do, and they don't have the same experiences I did. I reference bands sometimes, for example Flatfoot 56 are the same age I was when I was in Operation Ivy, and I will mention a band to them, and they will never have heard of them. And I can't believe they have never heard of them. There is no use getting upset, I am just stoked that people like my band. I am still able to do this at 44 years old.

AU: Rancid played a couple of benefit shows, in LA at the end of September. Would you care to touch on the cause that they were for?

Freeman: Silverlake Conservatory, which is a thing that Flea from the Red Hot Chili Peppers started. It is a music conservatory, where you can go learn how to play an instrument on a sliding scale. This way, everyone gets a chance to learn. We did two shows and then gave all of the money to him. It helps kids get instruments and music lessons that they otherwise couldn't afford.

AU: A lot of the Devils Brigade songs were originally going to be used for a musical about the Golden Gate Bridge?

Freeman: Originally Tim Armstrong had an idea about writing a musical about the Golden Gate Bridge, and it was called Halfway to Hell. It was about the guys who used to fall off of the bridge into the safety net during construction of the bridge. When they lived they were called members of the Halfway to Hell Club. We have been looking at that bridge our whole lives, so we started doing it, we wrote some songs. But then we realized it was a really big project, and we

could do it, but then we started listening to the old Devils Brigade stuff that had been released here and there, and decided that we should just rerecord that. We decided to put the musical on hold, maybe we will do it someday. So we took the songs from the musical project and melded them with Vampire Girl and Ride Harley Ride, and Darlene which was a song for the last Rancid record.

AU: Some of the Devils Brigade songs talk a lot about the working class. You obviously grew up working class in the Bay Area?

Freeman: Yes. I grew up in Albany, California, and I was born in Berkley because that is where the hospital is. I did all of my growing up in Albany, my father was a policeman. He first worked in Albany which is a little town between Berkley and El Cerrido, and then in Berkley. He was a cop for 20 years, he was involved in all of the riots back in the 60s in the area. My mom is originally from Lynn, Massachusetts. Actually, I want to dispel this rumour, because I get asked this all of the time. 90 percent of my family that are still alive live in Massachusetts, so I am familiar with the whole Boston thing. And one year when we were playing Warped Tour, during the Maxwell Murder solo, Lars gets up there and says, "A fine Italian American from Lynn Massschusetts," and I could already see where this was going. Ever since then I get these guys with accents saying, "You are from Boston, how are ya?" Lynn is right north of Boston. But to dispel that, I grew up in the Bay Area my entire life.

AU: Speaking of the working class, you are touring with the Street Dogs, a band that seems to really care about the working class and people in general. I notice they are doing work to help out artists who are persecuted in Tibet, and they are trying to make sure all the merchandise for their band is American made, not sweatshop made.

Freeman: Yes, they are a good example. They were really cool to take me out on tour too. When I started this thing, I wasn't sure exactly what was going to happen. I knew I wanted to tour and I have a lot of friends out there in bands, obviously. I sort of put it out there, "I want to tour, who is going to take me?", and they were one of the first to ask if I wanted to go on tour with them. They give it 110 percent every night. For example, we were in Fresno last week and the show was misadvised, and it was a huge mess, literally there were only six kids in attendance. I did a head count. So I went to talk to the Street Dogs, who were having a meeting about it. I asked them what they were going to do, and Mike McColgan said, "I don't care if there is two kids in there, we are playing." So I said, "Alright, so am I." It turned in the end, I think 40 kids showed up, so that was cool.

AU: You have said before that you like to keep your bass gear simple, four strings, one amp, one bass.

Freeman: I like to keep it simple, I get up there and play and I can't think about pushing buttons. The Rancid gig is a little more complicated now, I am doing two amps, one really dirty and one really clean, trying to get that Who effect without having to turn 60s Marshalls to ten and blow everyone out of the water. I try to just use two pre-amps into Solid State power amp, that is what it is. When we did Warped Tour in 2003 there were bands that you could tell bought a lot of gear because it was a big show and they wanted to sound really good. And usually by week two, they were back to a head and a couple of pedals. You would ask them, "What happened to your compressor?", "Oh, that thing? It overheated in Omaha because it was 100 degrees out."

AU: Is it a nice change of pace playing a different set of songs on the road?

Freeman: Yes and no. It is really fun doing this, I enjoy myself, but the upright is quite the challenge. And it is always weird playing without Rancid, no matter what I do. I do play a few Rancid songs in the set, and it can be strange sometimes. I have played so many show with Tim over the years. Being in the middle talking is strange, because in Rancid I don't really say a lot live. It has taken me awhile, I am still sort of settling in. I am just trying to be myself, I am not trying to go up there and be Lars or Mike Ness. Can you imagine if I tried to be Lars, I could imitate Lars. "How you all doing? Hey brother!", haha. It would just be weird. I just try to be myself.

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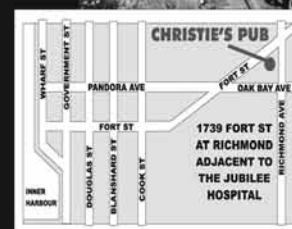
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Absolute DVD Reviews

Dark Metropolis Indican Pictures

Stewart St. John's fantastic cinema ride known once as The Next Race: Remote Viewings and even farther back as The Chronicles of Hollow Earth: The Next Race has now been transformed into the simpler and more manageable Dark Metropolis. The film is serious in tone and heavily influenced by new age spirituality, with a Cain and Abel story that will divide family and viewer loyalties. Dark, political and throughout enchanting, this is an edgy thriller, which sets up the forthcoming trilogy of the Creation Wars. The sibling rivalry begins with Aiden Pryme, played stoically by Bailey Chase ("Saving Grace"), facing Crecilius Pryme (Eric Scott Woods), for the sole position of Baron. You see, in the future humankind has produced a new species of genetically improved versions of him or herself known as the Ghens. Sheltered deep inside the Earth's core, the Ghens compete with the Romans, now 23 Centuries past, for most factious political structure. The Ghens also hope to eradicate their former masters, humankind, who enslaved them as a workforce. The intrigue heightens when Crecilius, the ruler of Dark Metropolis, reveals himself to be more human than Ghen. Stewart St. John shows himself to be a master of filmmaking by writing the story for Dark Metropolis, directing the scenes, composing the score and for distributing the picture primarily by himself! This is a challenge, which took St. John two years to complete. The dedication of this brilliant director shows not just in the set design, but primarily in the film's mythos. Here, the Kalendoah rival the Ghens for spiritual dominance. Yet, the Kalendoah do not wish for superiority. Rather, they seek balance within the universe. This is a message that St. John hopes that viewers pick up on, as mankind and his laboratory created brethren bring themselves to the brink of extinction. However, this is not the sequel to the anxiously anticipated Chronicles of Riddick, which is a science fiction franchise worthy of attention. Instead, the hamperings of St. John's 400K budget puts the action sequences to the side, for potential sequels. The focus here is not placed on elaborate CGI animations and those who seek science fiction solely for the flash and bang will be disappointed. The film is more for those who enjoy stories of timeless rivalry and family infighting, where bonds of blood are soon forgotten and replaced by ambitions of power. Outside of this minor critique, Dark Metropolis is an interesting time spent in a futuristic and creative world, where St. John's insight into what is universally relevant shines.

-Mike Allen

Deadly Outlaw: Rekka Arrow Video

To keep up with the Takashi Miike film review per every two issues standard, here is one for the 2002 film recently released again by Arrow Video. Deadly Outlaw: Rekka is another yakuza flick by Miike

which brings to mind both the DOA series and Ichi the Killer, yet not being as epic as the DOA series or as hyper-kinetic and disgusting as Ichi. Rekka starts off with the assassination of a yakuza leader. Riki Takeuchi, a mainstay in Miike's yakuza films, plays his son, who then goes on a journey of revenge, taking on other yakuza families to avenge the killing. Along the way, in addition to some soul searching, Miike puts in his standard supply of outrageous scenes that serve to make his films different from the standard fare of crime sagas. The importance of this movie is Miike's message, which is somewhat ambiguous in nature but gives the viewer something to consider while the credits role. After scenes of everyday like assassinations and gun fights,"Death is a part of a man's training," is uttered. The characters also tell each other not to dwell on the deaths of members. To not get angry. Death will come to us all, and for these characters, it is to be expected at any time, so a message of taking it easy comes as something naively wise, and not ordinary when thinking of criminal characters. But with a director as free spirited as Miike, something in the realm of "ordinary" would be a word that usually describes his movies – unexpected.

-Ryan Coke

The Disappearance of Alice Creed Anchor Bay

The Disappearance of Alice Creed is releasing on DVD November 23rd through Anchor Bay Entertainment. This kidnap thriller was shot in Briton and the film is significant for focusing on only a few characterizations including and limited to: Danny (Martin Compston), Vic (Eddie Marsan) and Alice Creed (Gemma Arterton). Performances and story are what matter in the film and director J. Blakeson (Descent 2) builds tension through silence initially and with character reveals later. These two kidnappers are much more than two simple criminals. Instead, they are something much more human. The film begins with a mature man and his younger accomplice preparing for an unspoken heist, or unknown criminal act. Not much later, the subject of the title is apprehended in daylight, as she goes about her daily business. Later, the real motivations of the characters are revealed after Alice is able to briefly escape. A well developed kidnap plan soon destructs and the intimacy of the relationships are soon shown to be much deeper than initially revealed. Director Blakeson shows a wit by not allowing the kidnappers to self-destruct through an external interruption, but through their own selfish loves and desires. Love and violence mix like oil and water in the film, with one younger character unable to stifle his empathy for another. Alice soon becomes a major character in a power shifting love triangle, that leaves some worse off than others. The power of The Disappearance of Alice Creed comes only partially from the build up, and primarily through the violent conclusion. Both kidnappers show

that there is no honour amongst thieves; they also show that there is no honour amongst lovers. The film is rewatchable for the juxtaposition of power between characters, as one person becomes more powerful by realigning themselves with another character. And when a kidnapper aligns himself with the kidnapped, then you know events will be unpredictable. This is revealed in the final act. The Disappearance of Alice Creed is one for thriller fans. The violence is sparse and the thrills are built through the illusion of violence. This film will be a trophy in many movie fans' crime thriller collections.

Mike Allen

Dolla Morte Wild Eye

For all aspiring filmmakers out there, Dolla Morte proves that with a little imagination and just one trip to Value Village, you too can make a scathingly funny cult movie. How funny? "God is not a good example to follow." Why is that? "He got a girl pregnant but didn't marry her." If you enjoy that line, think naked barbies stuck on poles like Cannibal Holocaust is clever, or think that Team America could have gone a lot further than just showing a scatological sex scene, Dolla Morte is aimed at you. The spoofs range from Jaws to Star Trek to Rudolf the Red Nosed Reindeer. Nothing is sacred in this demented puppet world. But who wouldn't want to live in a place where the Pope is first sodomized by a five foot cross and then castrated with rusty hedge-clippers by Osama Bin Laden while nailed to a cross? Bill Zebub doesn't skimp out on the balls out blasphemy and political pubic hair pulling as he defames and defiles action figures for both religious icons as well as good ol George W (who drinks the blood of the vampiric Christ to gain immortality - this is explained in detail after the credits roll as the plot is otherwise very spastic and convoluted). KISS play what sounds like a band of mosquitoes covering "Welcome to the Jungle" while a military team tries to sort things out by first saving one of Bush's administrators who was in the bottom of an out house covered in doo doo. The immortal Bush, we soon learn, is The Antichrist. With Hitler at his side, will the world end as we know it? Who gives a fuck, it's just puppets.

-Victor Creed

Let Sleeping Corpses Lie (1974) Anchor Bay

Directed by Spanish filmmaker George Grau, it's one of those wild card zombie movies that fans of the genre might not have heard of, but has many of the elements that fans of some of Lucio Fulci's masterpieces would enjoy. First off - 1974 is quite a while ago so it's solid as far as being an old school zobie flick goes, AND the best part is that the special effects were done by none other than Giannetto De Rossi, the man responsible for some of Fulci's most memorable moments...The plot is fair enough to get the action rolling. We have a dude on his way

to the English countryside on business who gets his motorcycle messed up after being backed into at a gas station by this girl. He demands she drive him to his destination, but first she insists on visiting her sister who happens to be living in an area where experimental radiation is being dished out by the department of agriculture to control the insect population. It might be keeping the ants quiet, but when it brings the town tramp who had recently drowned in the creek back from the dead to wreak havoc, the good times start to roll. Like Fulci's lead zombies in Gates of Hell and The Beyond, our main man has little bit of magic / necromancy in his arsenal and is a little more devious then your regular plodding stalker types. His exploits start a decent epidemic and before too long a lot of nicely done zombies are getting their hands dirty. These guys are dead, but they know what time it is - which makes them a bit spookier then most. The action moves from the countryside, to a tomb, and finally to a hospital - the last place you wanna be when the cadavers are feelin' frisky. There is also a bit of a sub plot going on with an arse hole of a police inspector trying to pin all of the murders on the shaggy protagonist, who in the meantime is the only one trying to get to the root of the problem. Tame by today's standards maybe, but a nice one to have if you are a euro zombie film enthusiast.

-Rod Rookers.

Nikkatsu Roman Porno Trailer Collection Impulse Pictures

Original theatrical (these were played in WHAT theatre, because I need a pink vulva decaded time machine right now!) for Female Gymnastics Instructor: Jump and Straddle, Rape!, Sex Fiend, Sex Hunter, Nurse Diary: Beastly Afternoon, Zoom Up: Beaver Book Girl, Coed Report: Yoko's White Breasts, I Love It From Behind!, and my personal favourite title, cause' I'm sniffin mine all over again right after writing this - Nurses' Dormitory: Assy Fingers. This compilation has been great for yakuza parties where my master and his friends sniff coke out of blurred out vaginas and use the space between tits for sushi trays. I haven't seen girls squirting in many "actual" movies, so it was good to see something true to life in this collection. BONUS SHORT FILM: Ryoko's Lesbian Flight is a 30 minute tease of the rattling pink curtains at 20, 000 feet. Feed me more Asian women!

-The Gimp

Siege of the Dead

Siege of the Dead is a collaboration from three different production companies, including: MoneyPenny Film Germany. This film was previously called Rammbock until a change to the more North American sounding Siege of the Dead. This film recently released in the United Kingdom through Revolver Entertainment UK and now the film



has made its way across the seas to be reviewed here! This is director Marvin Kren's first feature at the helm and most everything develops in his film in a strong, deliberate fashion. The performances are well executed, the action is intense and jarring, while the short runtime is supported by solid writing and some CGI enhanced shots. This film is one to watch! The story develops in a slightly unconventional fashion for a zombie film, as a repairman, working on a radiator, spontaneously changes into a new member of the living dead (with no impetus). Others also change and soon there is a whole host of unfortunates clambering upstairs and into people's living rooms, with a bloody lunch on their minds. The radio broadcasts assure those uninfected that escape is possible. Those watching the film will learn that this phenomenon is a disease passed through bodily fluids e.g. bites. A curve ball is also introduced with those infected able to fight off the disease if they are able to remain calm. However, being still in a zombie apocalypse is more than a challenge for some characters. A couple of elements set this film apart from others in the genre. First, these deadites are light sensitive, much like their vampire cousins. Secondly, Germans have a strange definition for team. One member of a surviving party takes central character Michi's escape plan and turns it into a solo mission. His days are clearly numbered. One factor which might detract from viewers' enjoyment is the German language, which is subtitled in English. There is a reason that German is not a romantic language, but here much of the dialogue is understood through body language, even without an English translation. This film currently has no plans for releasing in North America and that is a shame. Zombie fans everywhere on this continent need to bite themselves off a piece of this film and hopefully the US arm of Revolver Entertainment hears your groans for more: braaaaaaiinnsssss!

-Mike Allen

Slow Torture Puke Chamber Unearthed Films

When a director is not there to hold your hand, interpretations for things can sadly go way off the mark. Watch Begotten with a group of people, and a few are likely to shout "Boring", or cease to find a point to any of the imagery without someone telling them what these specific things are

made to represent on the screen. A few others may be enlightened by the original cinematic style and experience it creates, and know that the characters represent "God", or "Jesus". With the vomit gore trilogy, Lucifer Valentine has attempted to bring to the screen in a loosely tied, halfway to linear way, a feeling of the ultimate despair and hopelessness of the human condition through the main character. Valentine uses disparaging images of vomiting, which represent metaphorically, a purging of all of the evils of the system. A lot of people may look at the screen and only see people vomiting, eating cake with crickets on it, or girls pissing into their own mouths. On one level, sure. But as Valentine states in the audio files contained on the special features, everything has a purpose. Slow Torture Puke Chamber is the last we will see of this hellacious world Valentine has constructed, and the images in this film convey what he is trying to say best of all. The old Angela is now a new angel faced vixen who will suffer the same puke soaked fate as her former self, after (symbolically) getting torn in two as conjoined twins at the end of ReGOREgitated Sacrifice. This endless system of abuse, stemmed from home abuse and then led into the life of being a whore and drug addict is then represented by the newly born getting a vile dose of the vomitorium that is the main destructive act in the films. Could Lucifer Valentine have made this film without the ematophilia, urolagnia, crucifix masturbation, bug eating and baby killing? Probably, but the guy likes to use strong imagery to make a point, and he must get off on the controversy, repulsion, and perhaps the resentment. He could also have made it without all of the satanic connotations. I know he doesn't mean the guy with horns on his head, but it's still throwing out a new age belief (in yourself) that has unnecessary baggage attached with it. This story could have probably been condensed into one film as well, but I believe this vomit gore series has been a lot about self discovery for Valentine (such as a discovery that he now is into Squirmfest style bug eating, but hell, where's the shit?), and it couldn't have been filmed at one moment in time. Now that it's all done with, grab an empty bowl, stick your favourite finger down your throat and get to having that marathon.

.Ryan D

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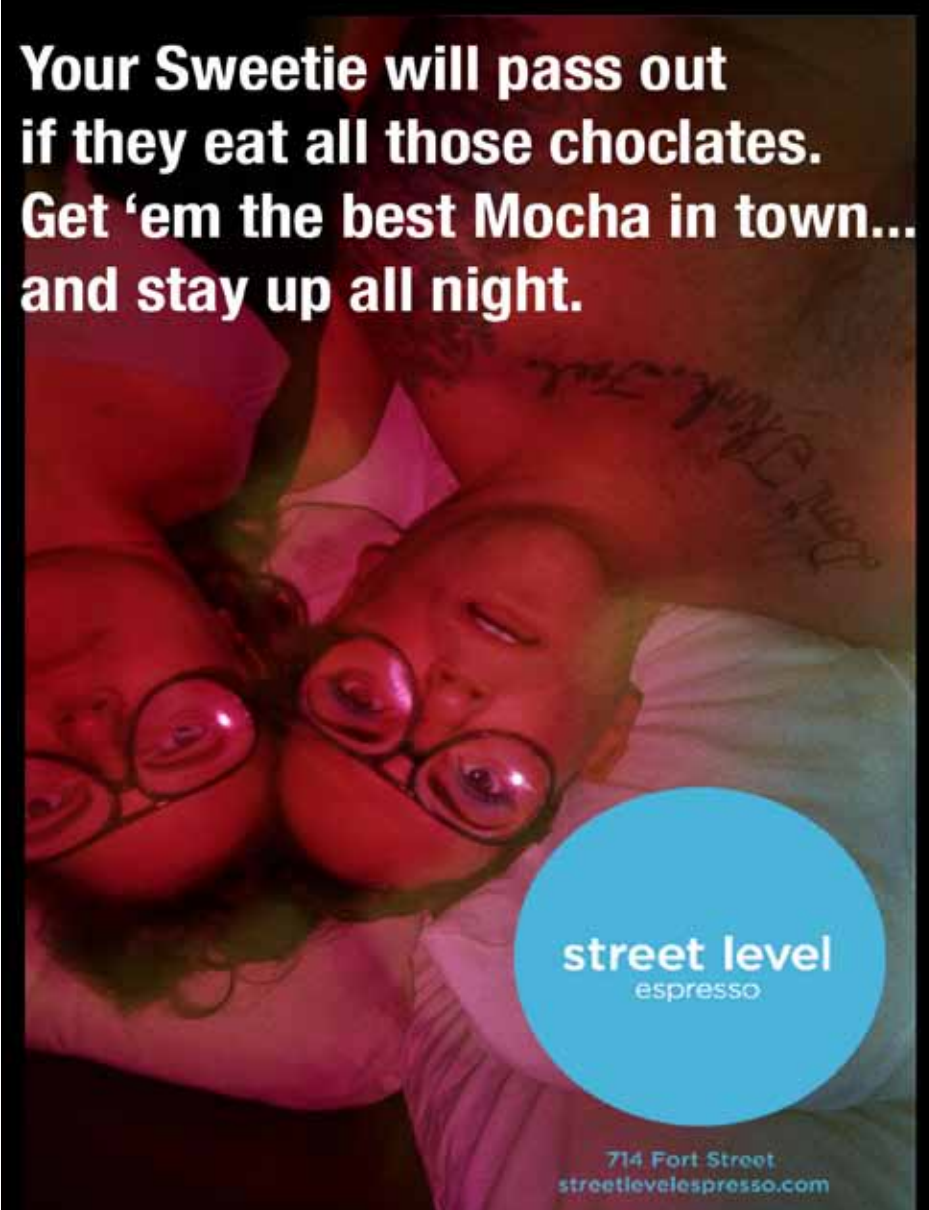
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We'll Grind That Ass For a Long Time or... The Significance of Porno Grind in Today's Music

By Allion Drinnan

Remember when Elvis shaking his hips on television shocked the world, made girls faint and parents want to hide their children from crowned King of rock and roll? Or more recently, remember the horror of nipple gate? When Janet (Miss Jackson if your nasty) exposed her nipple to the mass super bowl audiences of the world, burning their eyes with her bare areola? Well if you thought those incidents were enough to make you go join a convent and pray for mercy on all our souls, go pick up a copy of a Necrobios latest album and tell me if a little nip slip or a gyrating hip seems like such an outrage to your moral fibers. Necrobios was one of the first pornogrind album covers I had the pleasure of viewing when beginning my dark and disgusting journey into the little genre that could. The image of a woman in a barn covered in different fluids, laying on her back in hay , legs spread, with sausages sticking out of every orifice all while a pig watches in amazement has been burnt into my brain and makes it quiet hard for me to undertake my usual sausage and egg breakfast on Sunday mornings. No other genre has taken on the act of outdoing all others in terms of shock factor than pornogrind. But I am here to tell you all a dirty little secret about pornogrind, something that most would not assume when downloading the latest Nekro Drunkz or Spermswamp album. After some research it seems that typical Pornogrind, while being extremely offensive at the best of times times, is actually very heteronormative, mundane and follows most of societies typical social codes for sexuality. Men overpower women (usually white, straight and attractive in most of the visual representations) with their all prevailing penis, while the woman hide in terror and are dominated violently because they do not possess this most wonderful of all reproductive organs. What is most important about Pornogrind and why people should be paying attention to it more so than any other subgenre of metal, besides maybe

goregrind, is that it may in fact act as a pathway for the marginalized and subsidiary groups to enter the metal scene through the outrageousness and line crossing and erasing actions of the pornogrind genre. So lets take a sexy little trip down into the magical T&A filled land that is overflowing with squirting, sucking and, of course, good old fashioned fucking.

Through the on taking of the inner workings of Pornogrind, after looking at countless album covers of women having multiple bodily fluids sprayed, spit and unloaded on them, or various devices shoved into any hole available, after reading lyrics describing in detail the nasty and sometimes horrific things these individuals would do with said females if given the chance, and after reading interviews with musicians who are obviously playing up these images and lyrics it is clear that the artists involved know how ridiculous and offensive this genre is and play up stereotypes

any chance they can get. Of course I was initially offended by what I saw and heard not only as a woman, but also as an independent, sexually free thinking human being. But what is important to remember when venturing into pornogrind is that most of these bands do not take themselves seriously and although hard to bare at times, you shouldn't take it to seriously either. To sum up, pornogrind takes typical sexually violent stereotypes and

repeats them over and over. Demonstrating a heteronormative, hierarchical and class based view of sexuality that almost becomes boring after the initial shock wears off. Pornogrind? More like Pornobore.

First off it is important to trace the origins of pornogrind to understand the deeper (and I use this term loosely) meanings of the music. I like to look at it like a family tree. The patriarchs of this metal family are of course Death metal and Grindcore, Death

metal providing the basis for much of the lyrical content and vocal style and grindcore influencing the length of many songs and downtuned guitar, although pronogrind has more groove to it and is known for using lots of samples and may even sometimes be combined with electronic music for electropornogrind. From grindcore and death metal came the sub genres of death-grind, gore grind and of course pornogrind. It is sometimes hard to deviate between pornogrind and goregrind with similar sounding styles, but it is important to remember pornogrind is strictly sexual where as goregrind deals more with death, gore and forensic pathology. Basically in pornogrind they will talk about sucking cock, in goregrind they will talk about surgically



removing it. Pornogrind itself has even divided itself off into even smaller sub-genres including electropornogrind, female pornogrind and quecore pornogrind or gay pornogrind, which is probably the most important aspect about the genre.

The main bands associated with the Pornogrind genre are Cock and Ball Torture, The Meat Shits, Waco Jesus, XXX Maniak and the forefathers of the genre Gut who have now taken the direction of more electropornogrind. Other notable contributions come from Creamface, Funeral Rape and who could forget Teen Pussy Fucker. Most of the bands tend to combine samples from pornography, a drum sequencer and guttural vocals. While I have talked about how "vanilla" and traditional

pornogrind actually is, the important contribution pornogrind has made can be found in the passageway it has created for subjugated and often forgotten knowledge's of minorities found in metal. Two important examples are as follows.

First off is Bear Party, identified as a gay pornogrind band, or quecore pornogrind. Playing a mix of electro/grindcore with overt homosexual/ bi-curious themes found in lyrical and visual content. Their latest album Planet of the Gapes sports a cover with a planet displaying a crater shaped like an anal hole. Without question the metal genre has been one that has not been exactly "queer friendly", but in a genre such as pornogrind where sexual citizenship and sexual practices have the potential to be openly acknowledged and discussed it has opened up a hole (no pun intended) for these subjugated parties to experiment with and express repressed sexual identities. Next up is female porno/gore grind outfit Mortuary Hacking Session. Although they do tend to deal with more of the gore side of things what caught my eye was the cover of their split album with Sarcophaga Carnaria entitled So Tasty with the image of a tampon being pulled out of a female



vagina covered in bugs. With song titles including "Tampon Stuffed Vagina", "His finger, Her Torso", "Nine Vaginas are not Enough" these girls command attention and play with the hierarchical sexual concepts found in typical pornogrind or goregrind. These four women take taboo sexually explicit and violent subject matter typically dominated by men and put their own spin on it. The views and voices of woman are heard even though it is through x-rated and extremely violent subject matter.

Linda Williams in her 1999 book Hardcore explains that we often view men as violent or overpowering over women because they possess the actual physical penis, but what we should really be looking at the idea of the phallus and the symbolic power it possesses. Within pornogrind there is a classed based notion of sexuality where we see white, heterosexual bodies interacting with one another sexually and to the extreme. It seems the bands visually and lyrically follow the heteronormative framework of class, gender and sexual power while claiming to be shocking and pushing the boundaries. What this has allowed for however, because this genre is based on shock and pushing the envelope, it has allowed for minorities usually subjugated in metal to find a small entryway into the scene and posses the so called power of the phallus. Because Pornogrind is on such an extreme edge of the spectrum it does allow for new ideas, powers and sexual identities to be seen, heard and discussed in metal and should not be dismissed to quickly or carelessly. In no way am I saying that XXX Maniak, Bear Party or Mortuary Hacking Session are the keys to sexual understanding or equality, but they definitely cause consumers to question notions and social codes of sexual citizenship in modern media and music today.

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Neptoon Records

By Ira Hunter

AU: Who are we talking to today?

Rob Frith:Rob Frith

AU: When did Neptoon Records first open? Has it always been in same location?

RF: January 2nd, 1981. We originally opened up at Fraser and 41st, and briefly had a second store on Yew street.

AU: Wow. 30 years, what's the craziest thing a

customer has ever asked for or done in your record shop?

RF:We had a mail man (in uniform) come in so drunk he pissed himself.

AU: How many records would you estimate the store has in stock?

RF:Tens of thousands. It's insane. You should see our basement storage!

AU: What bands originally got you into music?

RF:I guess it would have to be Elvis and The Beatles 7"s.

AU: What is the most valuable record you've ever come across?

RF:The MOST valuable would probably be David Wiffen At The Bunkhouse. It sold for \$2,500!!! The music is just terrible too!

AU: What record has always eluded your collection?

RF:The second Swinging Blue Jeans album (in good condition).

AU: Tell us about the Neptoon Records record label. Who's on current Roster.

RF:In terms of new artists we have The Beladeans, Thee Manipulators, The Orpheans. We've also re-issued albums from The Northwest Company, Tom Northcott, The Nocturnals, and others!

AU: Tell us about some of the live shows that have taken place in the store.

RF:Our biggest event every year is always Record Store Day (this year it is April 16th). The store has always been jam packed on those days. Last year we had nine bands play...this year we will have even more! Some other highlights have been Andrew W.K., The Evaporators, and 100 Monkeys.

Absolute Business Profile

AU: What are some of the most popular new bands available at Neptoon?

RF:That always seems to change month to month. For the last year I'd say that Arcade Fire, Black

tapes, thousands of 7"s, an insane variety of vintage music magazines, art and music books, and all other kinds of nick nacks.

AU: Anniversary Party Plans?

RF:We don't have a plan yet for one specific event, but we will have stuff happening year round. Record Store Day will be insane this year. We have about 10 bands tentatively lined up to play, and will try and squeeze in more. We'd go all night if there wasn't someone calling in noise complaints at night. Also, we just got word on a couple of VERY cool in stores, but we can't say anything about them yet. A couple of them may have to be surprise appearances attached on other events. We'll soon see.

AU: Plans for the future?

RF:Renovate and expand the store. We want to take out our back room so we can display more records, and open up our basement for people to shop in as well. We could fill three of our shops with how much stuff we have easily! We are also planning on turning



Mountain, The Dead Weather, Earthless, The National, Conan O'Brien, The Sadies, and Them Crooked Vultures.

AU: What is it about listening to, and collecting vinyl that still resonates with so many people to this day?

RF:It's a whole different experience than a CD or digital file. It sounds so much better. It's as close to hearing the master tapes as we can get. You also actually have to pay attention to the music a bit more because you have to flip sides every 15 minutes. Also there are allot of labels doing super limited releases (limited runs of coloured vinyl, etc) that people freak out over. Just punch Third Man Records in on ebay and see what I mean.

AU: What other types of stuff do you carry other than albums?

RF:We carry a bit of everything. We've got a wide range of screen printed limited edition concert posters, new and used vinyl and CDs, cassette



the garage/basement into a rehearsal space / recording studio.

AU: Website?

RF: neptoon.com

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Interview with vocalist Roger Miret

by Ira Hunter

AU: Could you give a brief history of the band?

RM: I was doing a side project and doing a lot of writing and didn't want to brush them off so I just decided to record the songs. We were so impressed with the songs that we went with it. That was in 2001 I think. Shortly after Johnny Rioux left the band for management. Released the self titled on Hellcat Records. We released My Riot on Sailor's Grave, which went bankrupt right after, strangely. Now we're gonna release Gotta Get Up Now on People Like You Records. We're really proud with the recordings. I have a bunch of new guys now. A different energy out there.

AU: What got you into music in the beginning?

RM: I got into punk rock in the 70s like everyone. Me and my dad had a garage type thing and behind it was a theatre. They parked their cars there with a big concert. One of the big concerts was The Clash. I met Joe and he was a really nice guy. One thing led to another. Went to CBGBs. Saw The Ramones, The Police when they first started out. I knew I never wanted to fit into society. Anything rebellious. Crazy bikes, crazy cars. And my rebellious family! It was my home.



AU: Did your other band Agnostic Front start the CBGB matinees?

RM: No, we didn't start it out, they had it before that. They had the Sunday show, but the real home of underground music were the smaller clubs doing shows nightly. Open til one in the morning rather than doing it at 5. I think Agnostic Front played at CBGBs more than any other band in history. We did lots of benefits for them. That's why we did the matinee at the end.

AU: What happened during the crossover days? Did you adapt and change?

RM: It was a natural evolution of music. There was a lot more in common with the metal and punk

scenes than there wasn't. They were outcasts in general. The difference was the hair. Long hair in one, mo-hawks in the other. We shared the aggression on both sides. The only difference was lyrical. To me, the punk bands had a little more to say. We were all going to the shows. Exodus, Metallica, Cro-Mags. The most exciting times in New York were those days. Nobody said "lets crossover", they just did it. We were even influenced by the Metallica stuff, the Exodus stuff.

AU: How would you describe the Disasters sound compared to Agnostic Front?

RM: Lyrically, Disasters is a trip back to the past. A lot of stories. If you want to get to know me, or the scene in the early 80s. Musically, there are a

lot of similarities. Agnostic Front is more of a punch to your face type of band while this is more melodic. It's more influences from my past. The man I was before I was in Agnostic Front.

AU: So it has a more nostalgic feel to it?

RM: Yeah basically, we're not revolutionizing music, you know? It's real people who were there years ago, and it has that New York sound. We aren't living there now, but you can take the man out of the city, but can't take the city out of us.

AU: When did you start getting tattoos? Have you had any done at Vinnie Stigma's shop?

RM: Yeah I got them done there, but before that I got them done at Vinnie Stigma's house! We would go there and he would start tattooing us. I was his biggest canvas and now it's still going on down there.

AU: What's your most bizarre tour story?

RM: Oh that's tough...this one's hilarious. We were going to play Columbia. We got picked up at the airport by escorts with machine guns. I guess they were worried about kidnapping there. We went out to the fiesta in the city. We got a little tipsy. Next thing you know, Stigma's fighting the bull. And no one else has seen this. I wish I took a camera or video! It was one of the funniest things I've ever seen. That bull charging at him and him jumping over the fence.

AU: Are both bands still touring regularly?

RM: Yeah, actively we are both touring bands. I have another band called The Alligators. It's old school hard core, myself singing. Three guys from Instead. There isn't a song over a minute long. We just do singles because it's outbursts of songs.



AU: What are your thoughts on Straight Edge?

RM: Well, I look at it in a non militant way. Every once in a while I'll have a drink. I've never been much of a partier. If I want to let loose I will. A moderate lifestyle. Keep it in control.

AU: Think you'll be coming through Canada with The Disasters?

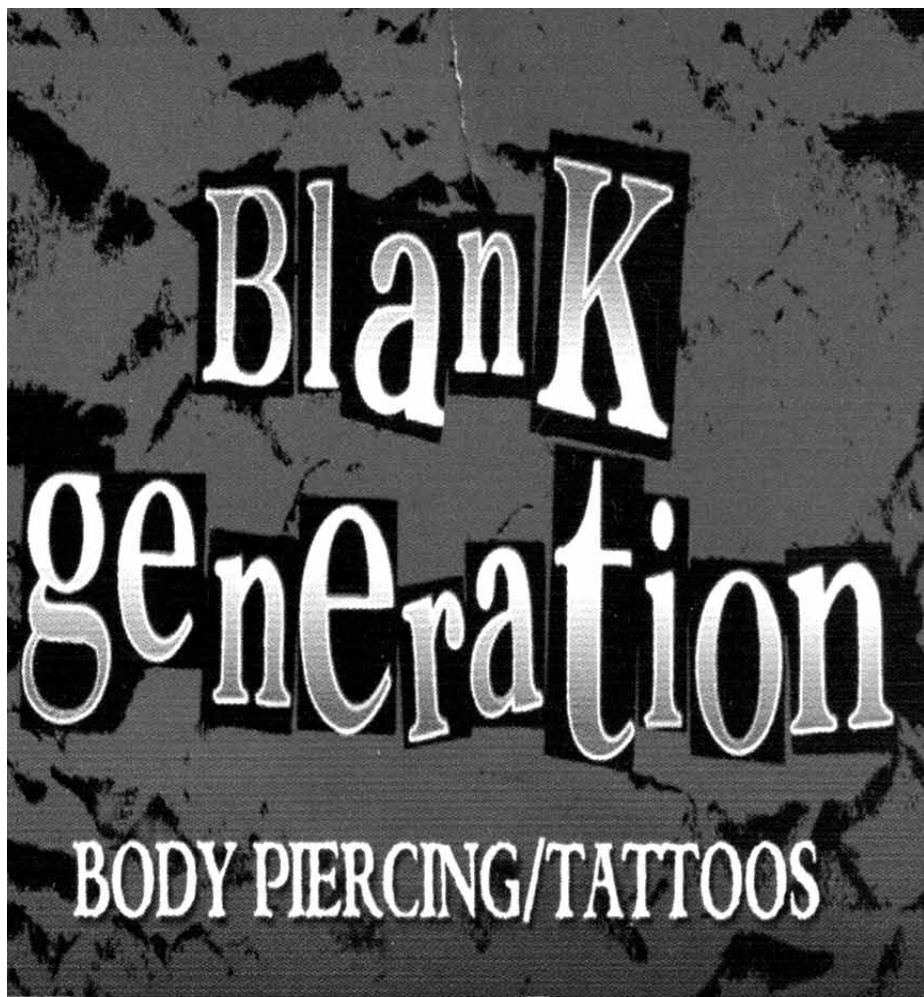
RM: Well I hope. We tour with Matt Freeman soon. I hope we can make it up there.

AU: Final message to the masses?

RM: Well I really respect the people that have given me support. It's about giving and taking, not just taking. We're real appreciative of our. not to say fans, but friends. I really want to thank everyone for the support we've been given through the years.

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CAR BOMB

Interview with guitarist Greg Kubacki

By Dyerama

AU: What do you remember from the tour with Gojira and The Chariot?

Greg Kubacki : That by far was the best tour we've ever been on, and Jonny gets all the credit for setting that up. We did a show with the Cavalera Conspiracy in Arizona and Joe Duplantier was playing bass for them at the time. He liked Car Bomb and urged Jon to keep in touch for a possible tour down the road. Lo and behold... we were asked to join Gojira on their headlining American tour in 2009. We couldn't have asked for a better tour. We played in front of a ton of people every night and were blown away by the other two bands. The Chariot's energy on stage was something I haven't seen in a long time and Gojira has to be one of the tightest bands out there. Everyone on that tour was on the same wavelength as us as well....totally chill. To experience that kind of potential on the road definitely revitalized us as a band.

AU: The live show has your lights go synchronized with the spastic nature of your music. It seems very complicated; how long did it take to perfect the full on experience?

GK: First off, it's far from perfect. The whole light thing is and will always be a work in process. The overall backbone took me about a year on and off to build, but I'm always trying to make it better. As we write new songs I have to program new light sequences for each new track. I'm already bored of our set up though...I want more fixtures up there. Eventually I just want 100 laser beams synchronously firing away at the crowd (if it can work for Def Leppard, it can definitely work for us!) Oh and someone else to set them shifts up....that part blows.

AU: How do you approach writing music that is extremely aggressive, highly mathematical, and highly experimental, while still being an original force?

GK: I'd say rhythmic patterns and experimentation are tools we use to try to make music that's heavy and unique. But the most important part is that it has to make sense to us and to fans as a song. Even if you can't understand musically what we do we still want fans to "get" what we do and recognize one song from the next. Polyrhythm and weird time signatures in themselves don't do anything, and we don't throw that shit around lightly. With that said it's really easy for anyone to make tech-random music... just open any DAW and drop some elbows on your keyboard. 999 times out of 1,000 the results won't do anything as a song (unless maybe you do it live!?) But we don't do that, everything we write is meticulously crafted. On the other side I think there a lot of bands out there that are so musically and technically masterful that lack originality and power. Even though they're incredibly talented and are playing the most insane shit, if you squint with your ears it all starts to sound the same. So you have to be careful when writing that you don't overdo it and make it sound too "choppy." We're not the best players and we all struggle as musicians, but I think that gives us a unique perspective of being able to hear how a song really sounds without all of the mental and theoretical abstractions.

AU: What is the process like for writing the songs? Where does inspiration come from lyrically and thematically?

GK: All the stuff we write stems from rhythmic ideas: to us that's the foundation for everything. Some ideas come from jamming, others come from home pre-productions. From there we try to throw another idea on top of that, and another on top of that....and repeat until it sounds the way we want it. Once we get a song up to speed and can throw power behind it we get a sense of the vibe of the song and see what's working and what needs improvement. The lyrics are usually the final part of the process, and that's all Mike. I have

no idea what goes on in that brain of his. I think he writes his lyrics in C++.

AU: Centralia was released in 2007, are there foreseeable plans for a new album?

GK: Yeah, we've been writing new material for the past three years now. We're shooting to start recording in a month or so, but we've been saying that for as long as I can remember. We really want to get the feel of the songs down in a live sense before we start recording anything. This record needs to sound as best as we can possibly make it, like a "White Pony" or a "Master of Puppets." We're going to record the album 100% ourselves this time around. Elliot has a home studio he built where he's going to do all the drum tracks. He's currently building his own high-end compressor clones, so his drums should sound ridiculous. I'm going to record the rest of the tracks here at my home studio and then we're going to have a giant fist fight about mixes. Ultimately I'd like to get someone outside the band to mix (Terry Date are you reading this?) but we'll see.



AU: That title refers to a Pennsylvanian town which was abandoned after a mine fire. What was the reason for using the reference?

GK: Ha....we'll be plagued with this question forever! We were trying to be all smart and cryptic, but as more time goes by the more we've come to really hate that album title. As a band we can't come up with names for shit. The next album will probably just be called "?" meaning "we don't know what to call this fucking thing."

AU: What bands would you consider influences or peers?

GK: Obviously we're all heavily influenced by Meshuggah, and have been listening to them since "Destroy, Erase, Improve." Elliot actually introduced me to that album way back when, and it's totally etched it's influence on me ever since. We all listen to different things, but collectively we're also heavily into Deftones, Autechre, Mr. Bungle, old Metallica, Steve Reich, Faith No More, and Coalesce. Right now for me it's all about Ulcerate. By far some of the most unique guitar work out there today. The new Blonde Redhead is pretty creepy too. Not heavy or aggressive at all, but it's very dark.

AU: You were giving away free drop cards giving people access to exclusive tracks on your Myspace, do you think this will be the new alternative to purchasing a CD single?

GK: For promotion I think it's definitely a good idea. It's easier for fans to put a card in their pocket as opposed to a CD. I think next time around we're going to experiment with that picture bar code thingy (the name escapes me.) Ultimately I'd like to see a giant laser droid at our shows impregnating everyone's phone or iPod with a free mp3. As far as an alternative to CD purchases, I think that's all going to evolve as mobile devices such as phones and tablets start dominating our lives. Apple got it right with iTunes, and if there were a few more of those floating around on the other types of devices I think artists and labels can make a living off of music sales again. It's so convenient...why spend the 5 or 10 minutes to steal a record via torrent when you can get a song instantly for 99 cents. And CDs in my opinion are totally dead. Vinyl still has some legs, but not CDs. Personally I haven't bought a CD in a few years, I get either on Amazon or iTunes.

AU: That's it for now. See you next time you come through.

Andrey Iskanov

Rotten in horrorless Russia

MUNKASPENI

INK SLINGERS

By Sarah Hissett

Walk in to Wise Guys Tattoos for the first time, and the first thing you do is shove that printout from Tattoo Johnny back deep into your pocket hoping no one saw it; holy shit – these guys are real artists. Look around and you'll see two hot tattooed women being electronically controlled on the couch, cat watching, clown in the window (hmm...that hand holding the joystick looks familiar). You quickly realize that there is something unclassified going on in the head of the creator; it hasn't taken tragedy,

heartbreak or pain, and it doesn't take a trained eye to see the talent behind the creations. But what did the rubber duck ever do to this guy to deserve such a dislike?

Canvas, clay, plexiglass or paper; skin has become yet another medium of the Calgary transplanted artist known as Munkaspeni. It's still not common to find

a tattoo artist that has significant

schooling, a pint of Stella was what it took to learn that Jimmy (Munkaspeni) has a B.A. Hons in Fine Art from University of Wales Institute, Cardiff (Google it).

You aren't going to find any flash on the walls of this tattoo shop, only original commissions from the artists in the shop; oil on canvas, airbrush done at the inhouse studio, sculptures and of course, what you've come in for – tattoos. The photos

listed in Munkaspeni's portfolio do not justify what is being created daily on the moving canvas of his clients; there is this crazy ability to mix life and fantasy which make Jimmy truly unique in the Calgary Tattoo and art scene.

"Space Monkey" is still a Munkaspeni virgin, but was one of the lucky few to be able to see his custom piece on canvas before he takes the plunge. "It's amazing, unique, original, nothing like it."

Kate, who has been apprenticing under Jimmy for a year and a half, and has an on-going full custom back piece, declared "he's an amazingly talented artist, with a very unique and interesting perspective of

people and their daily lives. He takes situations and mashes them with his social commentary. He creates these pieces of art that suck you in and keeps you wanting more!"

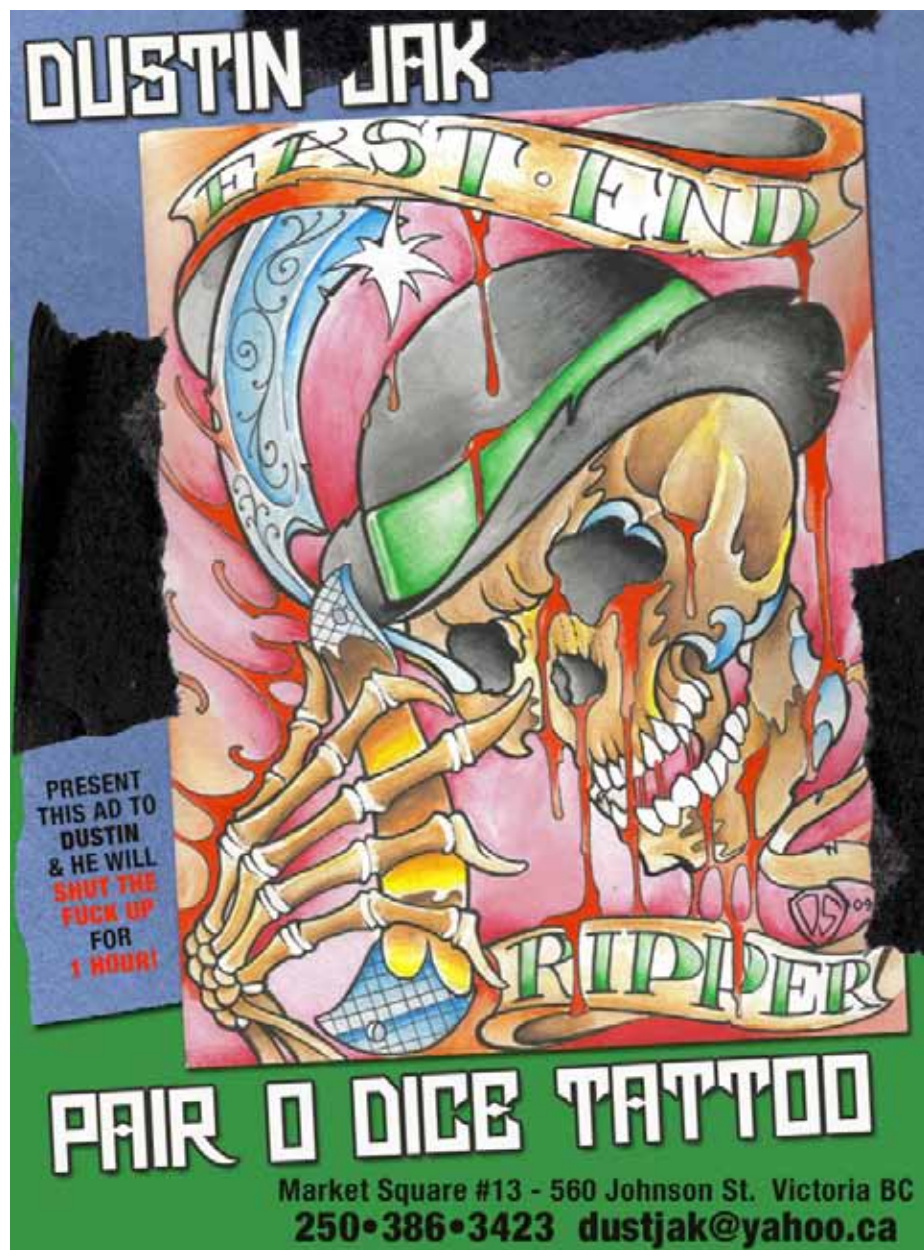
The recipient of "Sweet Zombie Jesus" believes "Jimmy has such a unique style and vision for art; from his sculptures, to his paintings, to his tattoos. The whole experience of getting tattooed by him was amazing. He has the ability to take an idea from someone else's head and put it on paper perfect. He makes any person feel comfortable getting tattooed. Jimmy is an amazing artist with mass amounts of talent with anything relating to art."

"In a nutshell Jimmy's art work, other than technically amazing, is imagination on mushrooms; have no idea what goes through that brain but it's pretty f'in funny." "Who loves ya babe? Kojack" continues - "It's because of his sense of humor that we chose him to do our work. He is good at reading people and what they want in a tattoo and good at putting his own unique stamp on it."

Munkaspeni makes a long awaited return to Calgary's art scene with "Headfuk City" March 3rd to 31st at Art Central. The show then continues at Wise Guys Tattoos & Airbrush on Edmonton Trail and 24th until the end of April.

Anyone who lets Jimmy go to town with a fully custom piece is so proud of what they get; I'll be the first one to pull down my pants to show you my Munkaspeni original, "Tattoos are for Losers". Well, they are.

<http://wiseguystattoo.ca>





IWW STARBUCKS WORKERS UNION

The Starbucks Workers Union is a worker run, volunteer, democratic organization dedicated to organizing on the job for a living wage, affordable benefits, consistent scheduling, and most importantly.... RESPECT.

We are part of the Industrial Workers of the World (IWW), a union that has been fighting for all workers since 1905. Working together, since 2004, we have won improvements in wages and working conditions and remedied individual grievances with management.

The Starbucks Workers Union is driven by solidarity unionism, a model of labour organizing in which the workers formulate their own strategies and take direct action against the company without mediation from the

government or paid union reps.

We are Starbucks workers coming together for:

Increased pay and raises

Guaranteed hours with the option of full time status

An end to understaffing

A healthier, safer, and respectful workplace

The more workers who join the Union, the more power we have on the job to win our demands.

If you choose, once you join, we can provide you with the necessary knowledge and tools necessary to talk to your co-workers about joining the Union and building our power.

The Starbucks Workers Union is our organization: created by Starbucks workers for Starbucks workers.

Ready to join the fight? Check out our website at www.starbucksunion.org/, read about our latest worker victories and JOIN.



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Absolute Album Reviews

Agalloch – Marrow of the Spirit Profound Lore

Agalloch's newest album is good but not great. I would not call this album Agalloch's best but I would say it features one of their best songs in 'The Watcher's Monolith'. Sounding as if it was torn from 'Ashes Against the Grain', standout track 'The Watcher's Monolith' features Agalloch's trademark melodies and mellowness. The melodies are epic and profound, sounding as if they were summoned from some deep ethereal existence. Following 'The Watcher's Monolith' is 'Into the Painted Grey' which is somewhat of a departure from the Agalloch most of us know. The drumming and riffing on 'Into the Painted Grey' comes off as more abrasive than any previous recordings. 'Into the Painted Grey' is a good song if not slightly more aggressive than what Agalloch fans are used to hearing. Overall, there seems to be a lot of open, abstract space on this record which can leave the listener wishing there was more traditional song structure and less abstract ambience. This aimlessness is found on songs such as 'To Drown' and 'Black Lake Nidstang' which are not bad songs but pale in comparison to Agalloch's good songs. Overall, 'Marrow of the Spirit' is a decent album with one really good song.

-Ryan Primrose

Broadcast Zero – Some Concerns Regarding This Revolt...

Stumble Records/Rebel Time Records

Broadcast Zero is a group of four young punks from the Kitchener/ Waterloo area of Ontario, and this is their second album in the last few years. They have toured their music across Canada several times now and into the USA. These boys from Ontario play a tight, fast style of melodic punk rock with street punk infused into it. Lyrically these guys have perfected the personal meets political. Songs that serve to remind us not only of the larger problems in the world, "Killing Spree", and "Fear Culture", but also of problems everyday people face in their lives and homes. "Something Better" is a harsh and powerful reminder of the injustices and abuses that women (and men) around us deal with on a daily basis. Broadcast Zero's second album is much along the lines of their first, but the music is only getting tighter and faster, and the lyrics more gripping and personal. They even have a direct nod to Ontario punk rock heroes from the 90s Marilyn's Vitamins, in the form of a cover, "Band Du Jour". In summing up, Broadcast Zero is fast, catchy, thought provoking Canadian punk rock.

-Chuck Wurley

Circle of Animals- Destroy the Light

(Relapse)

Rock n' roll super groups seldom disappoint, as is the case with Circle of Animal's first full-length "Destroy the Light". Industrial duo Sanford Parker and Bruce Lamont have found a formula to keep every song here sounding fresh and original by employing the skills of a different drummer for each of the album's eight tracks, including Steve Shelly of Sonic Youth, Dave Witte of Municipal Waste, John Merryman of Cephalic Carnage and a host of others. There is much to be heard here: some songs stick to heavy-metal brutality while others are more subdued and trippy. Whatever style is being explored, "Destroy the Light" is laced with intricate melodies and techno soundscapes that keep every track highly entertaining.

-Myles Malloy

Electric Wizard – Black Masses Rise Above

The end begins with the crackle of lightning and a creepy funereal dirge that sounds as though it's come straight from the soundtrack of a Hammer horror. This closing instrumental track, 'Crypt of Drugula', pretty much sums up the whole album and indeed Electric Wizard's primary formula, which is to filter the spirit of 70s exploitation horror flicks through a bong gauze, creating massively, menacingly fuzzed-up stoner-doom. The only problem with so closely replicating the lurid, low-budget aesthetic of their beloved horror films in their production style is that while the guitars sound gloriously grizzly, the echo and reverb used on the drums is so dense that it almost completely denies them of all their potential power. While there are one or two tracks on the album that fail to live up to The Wizard's impeccable standards (see: Patterns Of Evil), any shortcomings are completely overshadowed by the towering dual monoliths of 'The Nightchild' and 'Satyr XI'. The former track opens with the same droning bends of the intro to Black Sabbath's 'Iron Man', a sure nod to their spiritual forefathers, before loping into a colossal, stomping riff that is easily one of the band's best ever. Following the chorus is a great lead guitar motif, subtly introducing a sense of melody not usually found in their work. The latter is a ten minute behemoth, boasting a sprawling, murky main riff and probably one of the best vocal performances Oborn has ever given, utilizing his somewhat limited singing abilities to their fullest, most dramatic effect. That this is Electric Wizard's seventh album (a milestone many bands of their genre fail to reach), and they are still able to come up with material that even comes close to matching the potency of their magnum opus, Dopethrone, is really saying something.

-Will Pedley

GraveMaker / Ghosts Among Men Victory Records

NorthWest hardcore purveyors GraveMaker return with the follow up to one of my favourite hardcore albums released in 2009, Bury me at Sea. With a lineup change, a near death experience by way of a van accident and the typical lifespan of a hardcore band these days, it's hard to believe they are still together, let alone delivering one helluva album. From the resonating chord of the title track until the last breakdown of Never be like you, through and through this record Rips! The hidden track is a cover of The Sounds' Riot, they almost took a pop-punk twist on a very new-wave song, a really interesting cover to hear coming from a predominantly straight-up hardcore band. The standout track for me, would be Vlad the Impaler, when they played this recently here in Victoria, the pit erupted in a mass of spin kicks, nickle grabbing & two-stepping. The album is short and sweet, with some killer guest vocals courtesy of Andrew from CBK & others. I had my doubts, I figured signing to Victory would turn them into a metal-core band, suffice to say – I was wrong! All in all it's a solid offering from one of the hardest working bands in hardcore.

-Pauly Hardcore

Hero Destroyed- Throes (Relapse)

Frantic tempos and off-the-wall time changes are all in a days work for Pennsylvania's newest metal-core heroes, Hero Destroyed. The group's first full-length album shows the band evoking a strong Mastodonian vibe with discordant guitar harmonies and a shouted vocal style that you could swear sounds just like Troy Sanders when his screaming abilities were still in peak-shape. Hero Destroyed borrows punk

rock stylings to keep the album's 11 tracks on the shorter side, even though songs are jam packed with complex riffing and instrumentation. Negative side effects include acute neck pain from prolonged head banging, so be sure to listen to Hero Destroyed at your own risk.

-Myles Malloy

Infernaeon- Genesis to Nemesis (Prosthetic)

Ever wondered what the soundtrack to hell sounds like? Infernaeon's "Genesis to Nemesis" just might be the answer. Former Monstrosity vocalist Brian Werner has recruited a completely new line-up of instrumentalists with no shortage of technical abilities for the group's sophomore effort. The album is almost unrelentingly heavy (as one might expect with an album that has any sort of monster or demon on the cover) and chock full of crushing riffs and frantic rhythms. Moments of calm are far and few between on this album- the three-minute opening track/keyboard solo "Into the N.O.X." is the longest break from distorted madness you'll find on this musical journey. Keyboards are fairly prominent on the "Genesis to Nemesis", so if that's not your thing, stay away. Otherwise, there's a lot to enjoy on this album.

-Myles Malloy

Kings Destroy – And the Rest Will Surely Perish Independent

This is the best Doom record of 2010. Kings Destroy reintroduced the two songs from their introductory EP alongside six new tracks for their first full length album. Classic, down tuned, Doom rules the day as this album is amazing from start to finish. 'The Mountie' kicks off the album with some ethereal sounding riffing before maximizing the amount of heavy grooves blasting from your stereo. The following track, 'Dusty Mummy', starts off at low tide before tsunami waves of crushing Doom wash the listener away in a tidal wave of despondency. The classic Doom Metal vibe is ever present and never lets up for even a moment. From start to finish this is the strongest and most consistent Doom Metal album I have heard from the year 2010. I highly recommend this album.

-Ryan Primrose

Knucklehead - Hearts on Fire Stumble Records

I was pleasantly surprised to have this album dished into my paws. Knucklehead are still carrying the street-punk torch and the flame seems to be burning brighter than it was 10 years ago. They've all grown up, raised families and still managed to churn out 13 tracks of inspired, street level punk rock. They aren't pushing any boundaries or doing anything different with this, their 7th full length since forming in 1994 – but if it ain't broke, why fix it right? Their blend of social-political lyrics leave the listener feeling like they've learned something, or at the very least, gotten interested in what they're saying – rather than feeling like ideals are being shoved down their throats in some other similar styled music. It's working class relate able and music that one can tip a few brews back with the company of good friends and sing along to the choruses with much cheers'ing and merrymaking. This is my favourite Knucklehead release since I heard Little Boots as a wee lad. I'm super stoked they are still at it after all these years, and can't wait for them to return to our fair island!

-Pauly Hardcore

Mad Sin – Burn and Rise I Used to Fuck People Like You In Prison Records



Burn and Rise is the 13th album by German psychobilly legends Mad Sin. I knew these guys had been around a long time, but had no idea they had put out this many albums. That being said, and the fact that I have only heard their more recent stuff over the last few years, they don't seem to be getting worse with age as bands often do. All the songs are catchy, and there are quite a few true standouts. The album ranges nicely from the extremely catchy opening song, "Last Gang Standing", with it's driving standup bass backbone to slower numbers, "Nine Lives", and "Shitlist Bop", to more evil ghoully rockers such as "Back From the Morgue". Most of the songs are sung in English, which is somewhat broken, but that only serves to make the band more entertaining. There are a couple tracks sung in German, you know, for the specifically German psychobilly purists. There is even an evil surf tune thrown in just to mix things up, "March of the Deviants". My only complaint would be that the album is quite long, 18 songs, and nearly an hour of music. But in all seriousness with this much great music on one album you are getting a real bargain.

-Chuck Wurley

The Role Models – The Role Models

Independent

Honest, heartfelt punk rock is what the debut album from Victoria, BC's Role Models contains. Everything about the songs on this disc seems completely sincere which is what makes it great. The songs feature lyrics pertaining to many of the typical things punk rock is written about, from booze, to drugs, to rock stars, to society, to people they don't like. But there is so much heart poured into these songs that there is no doubting their honesty. "Our Scene", is a perfect example, a song about being at a show, and hating the punk scene, but always loving it in the end, "This is our scene. Where have you been? Sometimes it gets to me, but hey, it's still our scene." The Role Models theme song, "Role Models", is another highlight because it introduces both the album and the band extremely well. More often than not this talented three piece manages to find time to pack a guitar solo into their short songs, and great solos they are. Though I do question how a solo used for seemingly ironic purposes in the song "Rock Star" sounds just as good as solos in other songs.

-Chuck Wurley

Titan's Eve -The Divine Equal Independent

Titan's Eve makes for an entertaining listen with their new album The Divine Equal The band has a very clear and driving sound which could

be compared to a more progressive Amon Amarth or a Trivium with a coat of fur. The Divine Equal follows a trend that I am lately enjoying in metal, that of writing albums influenced by literary means. Dante's Inferno, A Clockwork Orange. Okay, so where's The 120 Days of Sodom? To describe the music here, imagine Tommy Victor shouting lyrics inspired by Milton's Paradise Lost over Lazarus AD like guitar riffs with Chris Adler's fire crackling drum sound rounding out the mesh. The songs are sweeping and well written, and offer good instrumental parts when not telling the story. If not wanting to read the classic book, this is like the audio version – be glad you don't have to listen to all six discs.

-Ryan Coke

Unearthly Trance (Relapse)

The aptly titled fifth album by one of doom metal's premier acts indicates that Unearthly Trance has grown stronger with every passing album. The band supplies the standard elements of the doom and sludge genres with head-pounding power-chord riffs and bleak lyrics while occasionally experimenting with twisted melodies and clean passages in this pleasantly diverse album. Guitar aficionados will enjoy the occasional solo, slide lick and other neat techniques that can be heard under some scrutiny. The underwhelming bonus track nestled at the very end of the album is perhaps the only disappointment to be found here, but don't use that as an excuse to not enjoy "V" from top to bottom.

-Myles Malloy

Uptown Riot – Light up the Jockstraps

Independent

Uptown Riot is a badass street punk band from the mean streets (not really) of Vancouver. They sing songs about getting drunk, being broke, and not letting the man get you down. Yes, all the major basis are covered. The band has some real charisma with everyone cashing in on vocal duties, even Toothless Dave the wildman drummer, known for occasionally playing shows in a hockey helmet, jockstrap and nothing but. Paymon the Barber on guitars fires from all different angles from the hardcore '0% Down' the punk drenched 'Big Boss Man', the melodic 'Anarchy Train', and even a mean ska breakdown on the lively 'Head Up High'. Conrad on the bass rounds out the trio's lineup and he throws out some of the most solid bass playing I've heard on a punk rock record in a long time. It's easy to tell that Uptown Riot are influenced by all things Vancouver including Wendy Thirteen and The Cobalt,

add this to their perfect amount of pissed off and you've got a hot album on your hands. Coming out at the tail end of 2010 this was easily one of the best punk rock records I heard all year. Alright Paymon, now you owe me a free haircut!

-Chops Pabish

Various Artists / We wish you a Metal Xmas & a Headbanging new year

Armoury Records

Well, February isn't too late to review an x-mas CD...is it? Fuck no! This dish of delectable delights is littered with gems like Run Run Rudolph, performed by Lemmy & friends, God rest ye Gentlemen by the late great Ronnie James Dio & Tony Iommi & friends and Silent Night by Chuck Billy, Scott Ian & co. These are Metal twists on classic, public domain songs. If you're tired of the same old versions performed classically, and wish to raise the devil horns while spreading x-mas cheer, then this is the holidayze album for you! It comes with a bonus disc with 4 more tracks including Auld Lang Syne as performed by Girlschool. I was getting in the X-mas spirit just listening to these little diddy's and will likely give it a spin or 2 around the holidayze next year, definitely a seasonal album, but nothing could be finer than sipping eggnog and listening to Dio wail while putting the pentagram on top of the tree. -Pauly Hardcore

The Wrecktals– Analbum Independent

Before I even began listening I pondered the album title for a while. How do you pronounce 'Analbum'? It's either an-album, which would be funny because IT IS an album! Or it's pronounced anal-bum. Also funny seeing as the band is called The Wrecktals. I'm going to go out on a rim and say it's anal-bum. And just like my anal-bum, this anal-bum is pretty pissed off for the most part. The first song gets down on churches with the lyrics "get down off the cross, use the wood to build a bridge, and get the fuck over it." On the next song the quirky ska stylings that their fans have come to know and love kick it up a notch, with horns! The lyrics are abundant and meaningful, but a bit wordy for a simple mind like my own. These cats can spit a rhyme faster than most rap artists, however they aren't doing it with a mouthful of diamonds and gold. But who needs diamonds and gold when you've got fast tempos, rolling bass and opinions loud enough to move mountains. If you don't go looking for The Wrecktals I'm sure they'll come looking for you.

-Chops Pabish

The Brains/ The Hypnophonics/ The Phantom Creeps

Nov 18th, DV8 Edmonton AB

So a friend of mine in Montreal shoots me a message about helping the Brains find a show on their way to Winnipeg... I scouted around a bit, couldn't get anything in Saskatoon and ended up booking them at Regina's great Gaslight Saloon. My band played there last summer, and it was one of the funnest shows we ever had - the owner even remembered who I was! Anyway, that was that, but much to my surprise I got a message from friend and fellow promoter Dylan Caddy Cadaver on the morning of the 18th asking me to do him a big favor and book the Brains at DV8 that night. Do him a favor?? Fuck - I was pretty stoked about it. I will be honest with ya's...I had never seen or heard The Brains before, but my buddy Billy from Hellfire Special is a big ol' fan of theirs so I left him a message on his phone that DV8 was going to have them on our stage, and got down to the facebook hype followed by a serious liquor run. Deathbridge's Phantom Creeps were a great opener for the show, and we have had lots of fun with these guys since I started booking for DV8. They do a nice range of stuff, and have some pretty hard ass lyrics if you have their CD. My fave would be The Bright Side..."Bullshit, fuckin bullshit - aint nuthin never gonna git no better no how!" Strangely enough this one cheers me up whenever I hear it. The Hypnophonics, who came from Montreal with The Brains played some wild and wooly garage punk (and played in 3-D!) and they were indeed a lot of fun. I was glad I grabbed a copy of their CD before everybody packed up, cuz it's some kick ass stuff - sounds old, like some of those rad bands you find on Crypt Records but the great production, and hard hittin pace of most of their stuff makes for a great spin. Back to The Brains...great live band, I was super impressed with their show and it was cool that this lineup had Brad from The Grave Mistakes and Colin from Sam Hate and The Jackals, both guys I already knew from previous DV8 shows. The Main Brain, Rene De La Muerte was a really nice guy and for a band that has reall gotten out there, these guys showed up - put on a killer show and didn't seem to be bummed out over their Newcity gig being moved to a smaller less prestigious venue. Big shows are great, but it's the small venue shows that really hit home with long time fans of whoever is playing, as well as the faithful regulars who attend almost every show. They hung out till the bitter end of the night when we were bootin' people out, and I even got the chance to film a candid interview with them at the bar which I will eventually put on our DV8TV youtube channel, and possibly transcribe for A.A. in the near future. They talked about some pretty rad stuff like playing a show in Transylvania and touring through Spain and Finland. We got lucky on this show - and had one hell of a time. I sincerely wish The Brains the best on all of their future tours,

recordings ect. and thank Dylan, The Brains, Hypnophonics and The Phantom Creeps for a brilliant Thursday night at DV8. Rod Rookers.

The Invasives/ White Beauty

Nov 24, DV8, Edmonton AB

The Invasives was a last minute booking, and after I put the word out that I could use another band on the bill. I got a message from White Beauty's Milo Knauer, who said they would love to come back to DV8 for another round. These guys played a great first Edmonton show a while back at DV8 so it good to hear from them. The name leaves a lot to the imagination I guess, but it works like a good left hook when the casual observer isn't sure what to expect from them. White Beauty has a rootsy garage rock feel to them, and some cool 50's and 60's influences that make for some catchy tunes. What's even cooler is the towering frontman / guitarist's raspy and I would assume heart felt vocals and the bands ability to deliver fast stuff and slower material without losing a shred of momentum, which is solid. The Invasives I had unknowingly seen before in Red Deer, at the once mighty Arlington Inn as "Married To Music." These guys have spent plenty of time on the road playing with pivotal Canadian bands like S.N.F.U. and NomeansNo among others. I would say their sound is to a degree influenced by early NomeansNo, which everybody knows is a good influence for bands playing experimental, explorative music that has one foot in punk rock, and the other one doing whatever the hell it feels like doing. So seeing them for the second time around was really cool, and they pounded out some energetic, pulse pounding stuff with plenty of twists, turns and time changes that provide the viewer with a fairly wild ride. Not many bands do this kind of stuff - and bands like The Invasives with the precision and skill required to do so effectively deliver an eye opening gig experience. Another cool show at DV8 - "The Hand That Cradles The Rock" in Edmonton. Rod Rookers.

Alexisonfire/Norma Jean/ La Dispute

Nov 29, Edmonton Event Centre, Edmonton AB

The Edmonton Event Centre was chock-full of a little somethin' somethin' for 'core fans of every sort on November 29th. A line-up of progressive, articulate, artistically-minded and vibrantly energetic dudes from three kick-ass bands (two of which are fairly new to me) threw down and tore shit up that night. Five-piece Michigan progressive "post-hardcore" band La Dispute opened up, churning out a minestrone of melody, screamo heartbreak ballads (the kind you'll either love or loathe), and some down right uniquely poetic tunes. The trek to west coast Canada with veterans of the hardcore scene Alexisonfire and Norma Jean was clearly a huge deal for these guys

and undoubtedly a success as show attendees—some who had heard of the band and some who hadn't—showed a mad amount of enthusiasm and support for these guys. These guys grabbed my attention immediately with what I've learned to be their signature array of audial art: poetically driven lyrics, and combination of hardcore/ Screamo and compassion that tugged viciously at the heartstrings. The guys focused on tracks from their 2008 debut album, Somewhere at the Bottom of the River between Vega and Altair—with exceptionally epic renditions of New Storms for Old Lovers and Damaged Goods. The current line-up of Atlanta metalcore band Norma Jean took the stage preceding headliners Alexisonfire, picking up the pace a little with aggressive, upbeat tracks primarily from their most recent album, Meridional. They also threw in a few from their previous albums to complement the November 23rd release of Solid State Record's triple-disc N.J. collector's compilation, Birds and Microscopes and Bottles of Elixirs and Raw Steak and a Bunch of Songs. Their stage presence was really over-the-top, animated and comical at times. These guys are a lot of fun to see live and they really got the crowd pumped up as they darted around the stage with an A.D.H.D.-like energy and the playing of instruments from all sorts of crazy angles—a tactic that has apparently become 'the norm' during shows for 'core bands. Canadian post-hardcore veterans Alexisonfire took over and delivered what was probably one of the best shows I've ever seen. My initial expectations of seeing them rip tracks mainly from their most recent and least noteworthy album Old Crows/Young Cardinals (after having opened up with Young Cardinals) was quickly kiboshed when they followed up each song with another off of Watch Out! and Crisis—arguably their two best albums. The set list included Crisis tracks Drunks, Lovers, Sinners, and Saints, This Could be Anywhere in the World, Rough Hands, and Boiled Frogs. The guys wrapped with an epic, crowd-roaring rendition of Accidents, but then came back swinging with Happiness by Kilowatt as an encore.

Kroovy Rookers/Zero Cool/Party Martyrs/Micelli/Slippyfist

Dec 31, DV8, Edmonton AB

On the last night of 2009 at DV8, we rang in the New Year with about 20 people which included the one band that made it out for the show... We had lined up Kriticos, one of Edmonton's bigger metal bands, and Sawed Off, a young death metal band from town to ring in the New Year, but the cruel hand of fate intervened and Kriticos vocalist Cyn had taken ill, leaving us with 1 band and a deflated turnout... unable to compete with all the stuff going on in town that night. I will note that the rest of Kriticos did stop in for a few drinks, which was cool of them to do under the circumstances!! This time around with 2011 on our heels, I wanted New Year's to be a big deal at DV8, and I was determined to give our regulars and some of my favorite local bands a night to remember. Slippyfist was to be the opening act, and were a late addition to the

Laceration Lacey



dangerously close to 10:00, and had to pull em off shortly after with 4 bands still on the roster. Slippyfist is a party band for sure, so despite the delay the good times had begun to roll. Micelli and The Party Martyrs were sharing gear, as well as a few members and really cranked out the goods. From the tons of bands we have had in the last year and a bit, these are two of my favorites. Party Martyr/Singer/ Bass man Zacc made a trip from his new residence in Vancouver to play the show so this was a bit of a reunion for those dudes and their friends. Punk powerhouses Zero Cool were up just after the big shout in of 2011, and as usual played an action packed set. Zero Cool has a ton of original material, made of up of primarily short fun blasts of punk rawk / old school hardcore, and very good taste in punk cover tunes that never miss the mark. Kroovy Rookers was the final band of the night, and no matter where we end up on New Years eve it's always a great time for us if we have a show to play. Our former lead guitarist, the great Jenny Woo was in Edmonton for the weekend so it was great to see her for a bit, she was playing another NYE show in town with her acoustic solo act, The Toronto based "Jenny Woo Oi! Project." The 3 peice Kroovy Rookers (not your typical Oi! band) were in good form for this one, and cranked as many of our drinkin' / partyin' songs as we could muster up (Couple o' Brews, Weekly Relapse, If you Spew, Night Like This...) and stuck to the "super fast" tunes over the "regular fast" ones, to follow up a great lineup of high energy bands. I heard there were some other great shows that went on in Edmonton this year, but DV8 this time around was so fun it felt like we had the only gig in town.

Rod Rookers

Inventing the Dinosaur/ No Other Way/ Buckknife

January 20th, Biltmore Cabaret, Vancouver, B.C.

This was the Know Show After Party featuring a mix of punk, rock and metal. Up first was Vancouver's own Inventing the Dinosaur. Their sound seemed rather out of place, slower and more radio friendly, compared to the other bands but they definitely got people on the floor. Though they weren't to my taste if you're into slow, lumbering(as their namesake) rock and roll check 'em out. They're donating a percentage of their sales to fight cancer. Another Vancouver band, No Other Way was up next and they had those people on the floor moving and vocal. They played a nice mix of newer, older and really old songs. According to the band one of the old songs was played for the first time in Vancouver. Historic. The giant flag in the background let you know who they are and the way they handled themselves on stage told you that they know what they're doing. When was the last time you saw hammer throws at a local show? Capping the night off was Kelowna's Buckknife. They definitely didn't disappoint the already pumped up crowd and sent them into a frenzy. They also lived up to the hype of having two drummers, although one was barely visible. This was their first show in town and hopefully not their last. Their raw style clearly went over well with the Biltmore crowd. Speaking of which, it was one of the best I've seen recently with not a douchebag in sight. All in all, it was a great night. My neck was sore the next day from all the headbanging. Thanks to the Biltmore staff for providing such a great venue.

Andrew Clark.



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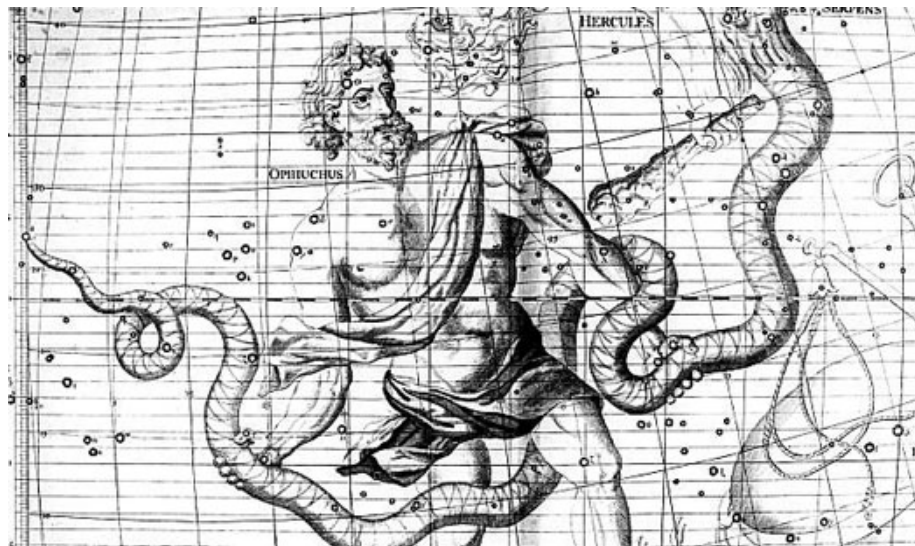
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The 13th Astrology Sign, Ophiuchus... is Bullshit

by David Zunker

In early January 2011 Parke Kunkle, an astronomer, not an astrologer, was given a media splash to announce that there are 13 Sun Signs in Astrology, rather than the traditional 12 Sun Signs. He proceeded to propose an entirely new way of distributing these 13 Zodiac Signs through the year, which changed everyone's Sun Sign. This is complete bullshit. This person obviously knows little about Astrology. The mystery is: why would his erroneous statements receive such publicity? It is just another example of the religion of Science debunking the competition.



This 13th constellation is Ophiuchus, pronounced Of – oo – kus, (or should that be Oh –fook –us). It is depicted as a naked brawny man holding a very big snake. A technical explanation of why this 13th Sign is bogus, follows. But rest assured that nobody needs to have their tattoo of their Astrology Sign changed. Though the image of the Ophiuchus constellation is cool.

The Astrology that is presented throughout the media in the western world is termed tropical Astrology. It is based upon the 4 seasons being divided into three equal segments to give the 12 Signs of the Zodiac. The Astrological year begins with the start of spring at the vernal equinox. The system is an analysis of the relationship between the Earth and the Sun and the Earth's

movement through our solar system. The Sign at the start of spring is called Aries. When this system was first developed, the start of spring happened when the Sun was lined up with the beginning of the constellation of stars called Aries. All the other Signs were more or less lined up with their namesake constellations at that time, too. So, the Sun Signs of Astrology have the same names as the constellations, which line the backdrop of the ecliptic. The ecliptic is the almost flat plate on which the planets of our solar system zoom around the Sun. Astrologers have been aware that these segments of our orbit do not line up with the constellations since 130 bce. Because of the tilt of the Earth's axis the start of spring gradually shifts back through the Signs. This shift is called the procession of the equinoxes. The start of spring was at the start of the constellation of Aries, but now it is almost entering the Sign of Aquarius. This is where the term The Age of Aquarius comes from.

Vedic Astrology comes from ancient India and it is not tropical Astrology. It is called sidereal Astrology and its Signs are connected to the constellations and the stars. Certainly these ancient Indian Astrologers saw the constellation Ophiuchus though they did not call it that or give it the same image. The Vedic Zodiac is made up of 27 Nakshatras which are associated with fixed stars and the 27 yearly cycles of the Moon. In Vedic Astrology a person born during the period this debunking astronomer associates with Ophiuchus include the characteristics of lying, thievery, drunkenness, and unhappiness. If you were born Nov. 29 to Dec.17, you might want to continue to be an optimistic and adventurous Sagittarian, rather than become an Ophiuchian. Best not jump on this fad.



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HOROSCOPES

FEBRUARY & MARCH 2011

ARIES

When choices come up between social fun or career obligations in February, choose the obligations. The über fun stuff can wait until the Spring, when the excitement trend becomes unstoppable. If your career has a social aspect, as in sales, arts, or promotion this is a big month to line up contacts. On Valentine's Day friends may pull you out of a mope, which would be better than the ordeal of the traditional trappings of cozy romance. The few weeks before your birthday you are changing your mind about a lot of things, such as relationships and goals.



Taurus

Gradually you have built up your career and reputation over the past few years and it is getting time for your patience to pay off. Don't succumb to the temptation to cut corners or BS your way through. You will be found out. There is a good chance for some romantic attention out of the blue on Valentine's Day. Social life picks up in March. But watch out that you don't get drawn into some co-dependent drama. Just in case that is what spurs you into the, "I want to change my life", mode in late March.



GEMINI

New people enter your life as your opinions and beliefs evolve. Dust off old creative projects because you feel inspired to inject new energy into some of them. You are challenged by a boggling vision. It is of you and a friend, who you didn't expect, hooking up. But they are nowhere to be seen on Valentine's Day. After the Full Moon February 18th you are focusing upon your career. Then for four weeks is a last stab, for awhile, at creating changes that enhance your security. You're looking at an old friend in a new and unflattering light in March.



CANCER

The astute management of stressful situations at the beginning of February lends itself to your being seen in a positive light. Work this good PR to your advantage, as you are determined to get more out of business and personal dealings. Spell out your expectations for Valentine's Day and you can get your way. February 19th and 20th are banner for pushing your trip and coming to favourable agreements. Through March, you may be noticing the flare up of problems with a family member who is controlling. This is the tip of the iceberg. Patience; and assess what is working for you.



LEO

A mass of planets in Aquarius puts your attention on your closest relationships. You don't seem to be getting your way, so adjustments need to be made. The several days following the Full Moon February 18th are telling. Whether a relationship is going to live up to mutual ideals or dissolve. You won't be emotionally investing into a loosing situation for long. March is all about credit, money, business, and sex. In other words it is about getting what you need. You have to make hard decisions and take constructive action. Chances are you aren't catching a leprechaun.



VIRGO

The big emphasis upon your work and well-being has you taking practical steps to be more effective, and improve your health and fitness. Set up some attainable goals. Progress becomes much more real when you can formulate some kind of vision of what improvement will be like. Recognize the power of your imagination and use it. From February 21st your focus shifts to close relationships. A little shot of drama is actually settling into a liveable dynamic that results in viable stability. In late March financial and credit questions are answered. Confidence builds.



LIBRA

From a deep grounding in an acceptance of your personal history, you push outward in an explosion of creativity. With your ego mask on and off as is useful, you are able to be anyone who you need to be in order to get things done. Insincerity is the tool of pride, and pride has no place in a clear channel of creative energy. Rather, be grateful for what has chosen to be expressed through you. Open up and let the inspiration flow out, in order to make space for more to flow into you. And money is coming this Spring.



SCORPIO

Hang on to your cash during the first couple days of February. Waves of change are washing over your home and family life. This builds to a tsunami by a couple days after the Full Moon February 18th, when decisive action is required. Anger is never needed. Diplomatic yet firm does it, but you have to break through inner inhibitions to display the requisite confidence. From late February to mid-March take notes and act upon your creative inspirations. Part of this trend is about finding fresh ways to have fun; take a chance. Mid-March on buckle down at work.



SAGITTARIUS

Yes, attitude is everything and yours in a state of flux. Make an effort to extricate your sense of self from your delusory ego and be positive. Because you're stuck for awhile with what ever attitude that you have adopted by February 21st. You are becoming bolder this Spring. How far this goes depends upon how willing you are to break from your own past and patterns. The changes going on in your life are beginning to impact your creative self expression and social life. Some friends who think they know you will be surprised. Those who are disappointed can be dumped.



CAPRICORN

Have you got a handle on your own finances? There is no way around the necessity to be productive. Some authentic inspiration seeps into your brain about how to provide more income. Jump on the opportunity to make these ideas real around the Full Moon February 18th. Stressors are taking hold that pull you between career and family obligations. Sort through issues as they arise, lest molehills become mountains by the end of this forecast period. The challenge of building a positive reputation in career requires thankless effort for another year or so. Character building.



AQUARIUS

Don't let social life or self promotion cost you more than your share of cash at the beginning of February. You seem to have decided that life is too short to be concerned with what other's think. With this birthday you are having your personal debutant ball/coming out party. The inspiration that was hitting you in 2009 is back, but this time with a call to action. Into March you are eager and restless. Get used to it; this is the new you. Perhaps you can use your new energy level to make more money? Then you might buy some more freedom.



PISCES

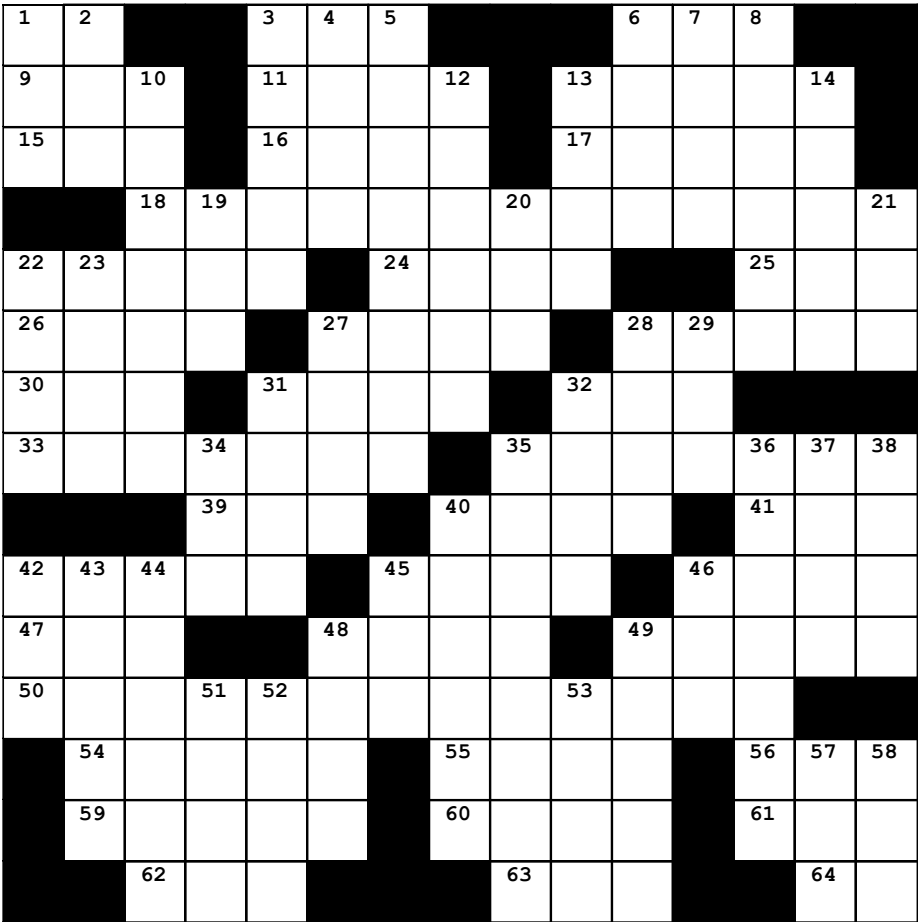
Rely on effort rather than charm to get through a career challenge at the beginning of February. Through most of February you are on an inner spiritual journey of self discovery. Reconnect to what works for you. Expect serendipitous synchronicities as a new personal path shows glimmers of manifesting. As you move into late February your energy is up and your plunge into a creative and social whirl. If you are not having fun, something is wrong and you should runaway to a new environment. Into later March translate new contacts and fresh inspirations into money making projects.



David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.

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Crossword & Comix



Across	39. Anger	Down	29. Guitar output
1. ___ Allin and The (18 Across)	40. Ethnic Slav	1. Sum of a country's goods and service production in dollars	31. Nu Metal band from Bakersfield CA
3. It usually precedes 'kosh b'gosh'	41. Canadian Wrestling Association	2. Jazz	32. God's baby mama
6. US public access station	42. Big Aluminum company	3. La Boheme par example	34. Crucial Taunt singer
9. Brown or Holiday	45. The ___ Bitsy Spider (duh!)	4. Auctioneer's close	35. English punk/oi band feat. members of UK Subs and Armed and Hammer
11. Fecal palindrome	46. Film genre featuring 11 and 15 Across	5. Like a bum	36. Seattle Splatter rockers
13. Where Ralph Wiggum is a Viking	47. CTRL and ALT's buddy	6. Plot out the future	37. God What an Awful Racket
15. Synonym for 11 Across	48. Biting fly pest	7. Jeff of The Yardbirds	38. Consumes
16. Li'l guy on Sesame Street	49. Traveling Rock Shows	8. Having visions	40. John of Full House
17. Indiana hoopster	50. Full name of Wendy O. Williams' band	10. South Central Hood	42. Big name in home security systems
18. See 1Across	54. Spaces	12. Like a sponge	43. Dry-out clinic
22. Dweezil, Ahmet, or Moon Unit	55. ___ Ishii and The Crazy 88	13. Old Dayglos bass player	44. Holy scholar
24. High on the decibel meter	56. Termination	14. Knocked up	45. ___ and outs
25. Non-Governmental Org.	59. Complain all the time	19. Highs	46. Society abbr
26. Mos. after Septs	60. Randy and Sharon's son	20. JUD JUD syllable	48. Gaping wound
27. Hillbillies' war	61. Stop living	21. Junior	49. Reverby
28. Police truck	62. Mark in the 60's	22. Sound when a mazda drives by?	51. Puke of Death Sentence (RIP)
30. Yoko yo	63. Crafty	23. Skin malady	52. Lingerie feature
31. The Demon, The Catman, The Starchild, The Space Ace	64. Exist	27. Hazard at a Great White show	53. Medium dark blue green
32. Quebec Biker Boss Boucher		28. Natural Baby Incubator	57. Black Sabbath anthem
33. 'Rape Rock' pioneers			58. Randy Rhodes classical tune
35. Randy of DOA and Annihilator			



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Sex Column XXX

Happy Valentine's Day to all of my beloved little deviants out there! Before you go out and buy some broad flowers and a cheeseburger, I'm gonna school you on the REAL meaning of February 14, and quite possibly the origin of kink and the pride parade. Long ago, in a time before vibrating cock rings and birth control pills, before the goat sucking Catholic church decided to abolish and steal all of the pagan holidays, it was referred to as "Lupercalia", or "the feast of Lupercal" and it was considered a ritual celebration of fertility and purification. Two young men of high social stature, priests of Pan, would meet in the cave of the man sucking she wolf, sacrifice

some dogs and goats, smear themselves with blood, laugh hysterically, feast, and then, naked except for loincloths made out of the dead animal skin, jog through

maidens would wrestle their way to the front of the crowd and tear their clothes off and bare their flesh to try and receive lashes from the blood drenched whips. After that, everybody feasted, drank themselves silly, and the local boys pulled names out of a box to see which maiden they would be fucking for the duration of the festival. What isn't jaw-on-the-floor-awesome about this?!! Fuck candy, fuck romance, fuck your vanilla holiday. This year I'm getting a goat, 2 leather clad European boys , a couple riding crops and all the maidens a suitcase full of cocaine can buy. It's sadism and swingers for me, baby. Real raw erotica. See you at Easter!

Xxx Dr. Jezebel



town laughing and dancing, and thrashing women with "februa", a.k.a. strips of goat hide. Especially foxy maidens. In fact, the foxy



Metal n Budz

"Ashes to ashes, me, Rozay and Khaled Smoking Bullrider, shit moving slow as a ballad"

(W)Rap it Up

by Jef Tek

I can't explain the thrill of hearing your life's work mentioned in song. Made Men is a brand-new rap/hip-hop release from Miami, Florida's Rick Ross featuring our own Canadian sensation Drake, from Toronto, Ontario. Yea, I got high friends in places, and apparently they like to share their meds with like minded individuals. I can't explain anymore.

COFFEEtration Camp



2010 was a dreadful year for me, losing my wife, my partner, my best friend in the world, Michelle, to melanoma cancer has left me with a vulgar taste in my mouth and absolutely no desire to write. I've been struggling to cope with life, too young to be a widower, too involved to quit, wondering where my path will take me next. All while fearing that anything I might write would be a lie and seriously pondering if I will ever tap the keyboard again. When DRAKE dropped a shout-out to Bullrider last Tuesday, I finally felt the power of the pen seeping back into my dueling index fingers. I think I pooped a little, too!

I'm not joking, Made Men has got to be the biggest shout-out song of the year. They mention everyone from Katie Perry and Wiz Khalifa to Madonna and Michael Jackson. Hell, Rihanna is mentioned three times! T-Pain, Roccett, Mike Tyson & Naomi. It's hilarious when Ross rips on Usher & MC Hammer. From Creole to T.O., it is a great song. Right now your saying to yourself, "But, Tek - my man! I (we)

thought you were a Metal head, no?" The answer is not exclusively. I love music, good music, many genres, but modern Rap has helped me through a very tough transition, a time when familiar songs might me a bit too memory jarring, it was nice to throw myself into something completely different. I came out the other side with a new appreciation for M&M, Rihanna, Drake, Wiz Khalifa and Rick Ross. Yo, I got so close to meeting Rick Ross just last Friday, when he played Gossip night club in Vancouver, it's scary. 12 hours notice just wasn't enough time for me to get my act together! I met some of his peeps so now I will be in the loop, I hear Drake is coming to Mission, B.C., soon.

From inspiration to perspiration in just 420 words! Jef Tek (It's the 011 son!)





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